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SQUARE DANCING

SEPTEMBER 1964

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and ROBERTA
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Mac Gregor
Records



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Sets in Order

462 N. Robertson Blvd., Los Angeles, Calif. 90048



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I made my square dancing start in the Philippines and from there relied heavily on Sets in Order for guidance in this wonderful world of square dancing. Every cent invested in my subscriptions has been returned seven-fold times seven in fun and friendship...

Bill Kirkpatrick
Fort Campbell, Ky.

Dear Editor:

...In reference to square dance records, I find the record companies are cutting the records too shallow and as a result records do not hold up and many get flaws after 9 or 10 plays... It is not my set or needle. After ruining 3 or 4 new records I had my set checked and the second diamond needle inserted in one month.

Mrs. Joseph Miller
Dayton, Ohio

Dear Editor:

It would be impolite for me not to start this letter with a sincere commendation on Sets in Order. This journal is providing us with immeasurable help, both in conducting classes and directing clubs; not to mention the establishing of personal dancing habits. Variety and good taste appear to be your editorial standards...

Dick Douglas
Yorktown, Va.

Dear Editor:

In renewing our subscription to Sets in Order I am sending a subscription to our club president and hope the rest of the board will subscribe, also. It will be of as much value to them as it is to us as caller and taw...

Dick King
Portland, Ore.

Dear Editor:

...We were very pleased to get word from Iran that men we trained to call are carrying
(Please turn to page 38)

ANNOUNCING: A Winter Wonderland of Square Dancing Pleasure

Now—today—is the time to start thinking toward your winter square dancing fun. Now is the time to make sure that you have a reservation for the greatest square dance vacation of them all, Asilomar, coming to you in two convenient sizes.

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Square Dance Date Book

- Sept. 4-7—EAASDC Fall Round-Up
Metz, France
- Sept. 5—Labor Day Celeb. Street Dance
Schuyler, Nebr.
- Sept. 5-7—Annual Knothead Jamboree, Old
Faithful Lodge, Yellowstone Natl. Pk., Wyo.
- Sept. 5-7—Florida Knotheads 8th Ann. Kon-
vention, Clearwater, Fla.
- Sept. 6—7th Official Night Owl Dance
City Audit., Columbus, Nebr.
- Sept. 7—Labor Day Celeb. Street Dance
Wagner, So. Dak.
- Sept. 11-12—7th Ann. Greater New Orleans
S/D Fest., Munic. Audit., New Orleans, La.
- Sept. 12—5th Anthodite Round-up
John S. Mosby Acad., Front Royal, Va.
- Sept. 13—E. Cent. Ia. Fed. Guest Caller Dance
AFL-CIO Labor Hall, Cedar Rapids, Ia.
- Sept. 13—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Sept. 18-20—Stetson Strutters S/D Weekend
Skyline Hotel, Brockville, Ont., Can.
- Sept. 20—A-Square-D General Meeting
Sportsman's Park, Los Angeles, Calif.
- Sept. 25-26—3rd Delaware Valley Convention
Bellevue-Stratford Hotel, Philadelphia, Pa.
- Sept. 25-26—11th Ann. Oil City Hoedown
Casper, Wyo.
- Sept. 27—7th Ann. Review of Rounds
Hagan's Square-D Barn, Renton, Wash.
- Oct. 1-4—4th Annual Oktoberfest
La Crosse, Wisc.
- Oct. 2-3—Vermont Fall Foliage S/D Festival
Natl. Life Ins. Hdqtrs., Montpelier, Vt.
- Oct. 8-10—Omaha Callers' 4th Ann. Mid-States
S/D Convention, Civic Audit., Omaha, Nebr.
- Oct. 11—A-Square-D Fall Festival
Civic Audit., Pasadena, Calif.
- Oct. 16-17—2nd Ann. Amarillo Council S/ &
R/D Festival, Natl. Gd. Arm., Amarillo, Tex.
- Oct. 23-24—Nifty 9th Richmond S/ and R/D
Festival, John Marshall Hotel, Richmond, Va.
- Oct. 23-25—8th Hoosier Square Dance Festival
Evansville, Ind.
- Oct. 25—East Central Ia. Fed. Guest Caller
Dance, AFL-CIO Lab. Hall, Cedar Rapids, Ia.
- Oct. 30-31—Ark. S/D Fall Festival
Armory, Little Rock, Ark.

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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give the old address as well as the new one.

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SINGING CALLS

ROSES OF PICARDY — Bogan 1178

Key: G

Tempo: 128

Range: High HC

Caller: Darrel Slocum

Low LB

Music: Western 2/4 — Banjo, Guitar, Piano, Drums, Bass

Synopsis: (Break) Circle — reverse, single file — girls backtrack — twice around — partner right — gents star left — swing — promenade — swing. (Figure) Heads right and left thru — 1/2 square thru — eight chain thru — do sa do the corner — swing her — promenade — swing.

Comment: Dance patterns are conventional. The tune lacks excitement but callers with good voices can probably put it over. The music is typical of that found on this label.

Rating: ☆+

WON'T YOU SAY YOU'RE MINE FOR EVERMORE

— Lore 1069

Key: E flat

Tempo: 126

Range: High HC

Caller: Bob Augustin

Low LE

Music: Western 2/4 — Guitar, Accordion, Piano, Banjo, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — gents star left — do sa do — allemande — promenade. (Figure) Side ladies chain right — head ladies chain — heads right and circle to a line — up and back — two ladies chain — chain the line — roll promenade.

Comment: Conventional dance patterns and music. The tune is from the "Country Music" field and may not be too familiar.

Rating: ☆+

(Reviews continued on page 50)

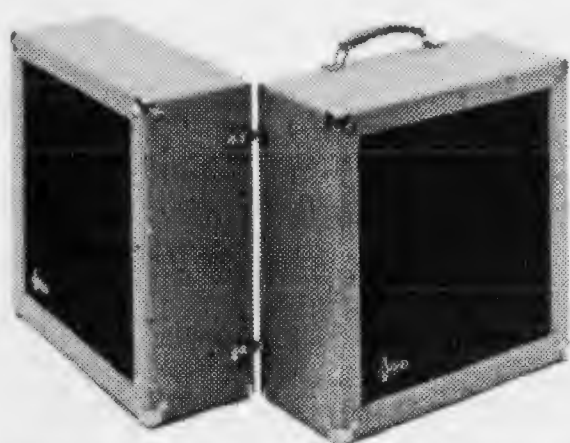
HOW TO USE THE RECORD REPORTS

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

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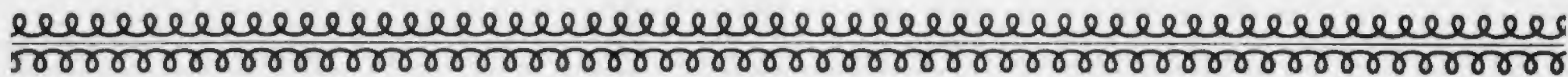
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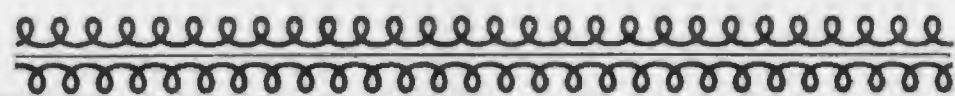


"MY PROMISE" — Wayne & Norma Wylie have composed a lovely flowing waltz routine to this inspiring music by the Memo Bernabei Band.

Coupled with

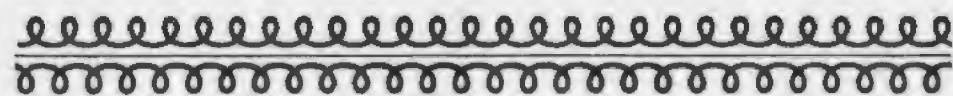
"LET'S MAKE IT NICE" — Here is a delightful little two-step which will please both round and square dancers. Fred & Hazel Christopher of St. Petersburg, Florida composed the dance.

Windsor No. 4699



"GEORGIA JAMBOREE" — Dave Taylor, that genial fellow, brings happy dancers a NEW SQUARE that will delight and please square dancers everywhere. Bruce Johnson wrote the dance.

Windsor No. 4835 (Flip Instrumental)



BEEN ON VACATION — Here is what you have missed in
Squares and Rounds

4832 She's Your Girl — 4833 Hey, Look Me Over

4834 Some Of These Days

4696 You Forgot To Remember/Dixeland Two-Step

4697 Tattle Tale Waltz/Do-Sa-Do Mixer

4612 Waltz Delight/Busy Body





AS I SEE IT

bob osgood

September 1964

DESCRIBING THE SIZE of objects to others has often been somewhat of a problem to us. So many times we have our own idea of how big something is and yet when we try to pass this idea on to someone else we're bound to minimize or exaggerate, depending on how the object impressed us and based, perhaps, on preconceived notions. It's rather like the youngster who asked disappointedly after his first view of the Pacific, "Gee, is that all the bigger it is?"

An old and proven method of measuring distance and size is by comparing an object with other and more familiar objects; i.e., stepping off a distance with the heel of one foot touching the toe of the next; measuring from the point of the chin to the tip of the finger on an outstretched arm, or spreading the two hands out to full length, etc. This evidently has always been the case. The *cubit* was an ancient measure of length originally represented by the length of the forearm, or about eighteen to twenty inches. A *span* was the extreme space over which the hand could be expanded, roughly about nine inches.

With the advent of square dancing has come a new scale of measurement that goes something like this. A real estate agent will be showing a prospective buyer a new home. "This looks like a pretty nice living room," the interested buyer will say.

"Yes," adds the female member of the family, "this appears to be a three-square living room with a two-square dining room attached."

"And don't forget the five-square patio," the husband puts in. "All-in-all, this seems to be a pretty good ten-square house. That is, unless you want to count the garage, which is good for another four squares—if you don't mind dancing around the post and squeezing in a bit out there by the work bench."

At one time this kind of talk would tend to confuse the real estate people. However, a friend of ours told us the other day that these folks are not too surprised any more. As a matter of fact, they're liable to come up with a suggestion where you might be able to add on an extra two-square play room without too much added bother and expense.



Square dance mathematics don't seem to be reserved exclusively for the real estate trade. We heard from a car dealer the other day who was confronted by a young couple—prospective buyers for one of the shiny 1964 models on the display floor.

"Care to see under the hood?" the energetic salesman asked them.

"No, that's not necessary," replied the male buyer.

"What he's really interested in," chimed in his wife, "is the trunk. How about letting us see inside this one?"

While the dealer took the keys out of the ignition and went around to open the turtle-back of the car, the husband walked out to the street, got into his own car, and took out of it several cases that looked like large suitcases. Bringing them into the showroom, he said to his wife, "Let's see if it'll all fit in this one." And then, turning to the dealer, he explained, "The car looks fine. If we can stuff this amplifier, three speakers and two record cases in next to the spare tire, and figure a way to tuck



my microphones into the corner along with the extra cable, I think you've got a deal."

Who knows, all of this may be the beginning of an entirely new language. Just don't be surprised some day if you see an ad in the classified section of your newspaper saying,

"FOR SALE — brand new twelve-square home,"
or,

"FOR SALE — shiny new convertible with room for
a 56 watt public address system, plus records."

It's a sign of the times.

A Case of Pride

ON OUR RECENT JUNKET to the Orient, along with nine squares of dancers, we found ourselves intrigued by the hundreds and thousands of children we encountered everywhere. Japanese children, in particular, were so well behaved, so neat, and so interested in everything around them. Busloads of the youngsters would be at almost all of the national shrines we visited and their interest was keen for the many beauties of their nation.

We noticed one thing in particular about the school children throughout Japan. They would all be in uniform. The uniforms would be similar but something about each one, either the scarf, the hat, the color of the blouse or a small emblem, was a distinguishing factor and in that way each uniform was a little different.

Before the end of the tour, Becky spent some time one afternoon talking to a young lady who in her youth was brought up in the Japanese schools. When asked about the uniforms and why all Japanese children seemed to wear them, she explained it in this manner.

"In Japan, we are taught that it is well to be proud of what we are doing and we instinctively develop a respect, not only for our family and for our country, but for the school we attend. Nothing in the world would ever cause

us to bring disgrace to our institution of learning and we are taught that while we are in our school uniform, we represent the school.

"Regardless of what we might want to do, because of our own personal likes and dislikes, we would think twice before doing anything foolishly. We realized that, because of the uniform we wore, we would be representing the school and some unwise act of our own might not hurt us so much as it would embarrass our school friends and damage the reputation of the school."

As we thought of this, we couldn't help but draw a simile and realize that our square dance costume has become a distinguishing trademark for our activity. Cities hosting square dance conventions, festivals and roundups have so frequently written in glowing terms of the type of people square dancers are. Police chiefs, restaurant owners, hotel managers, all fully aware of the square dancers because of their costumes, are unrestricted in their compliments regarding the type of people we indicate we are by our appearance.

From where we sit, it seems as though wearing a square dance costume, thereby openly telling the world that we are square dancers, is a responsibility that we have toward each other and to the activity in general. And though this has been said many times before, it seems to bear repeating. If non-square-dancers like what they see—and this could be any one of us—then this may be the element that encourages them *also* to become square dancers.

Just remember, to a non-square dancer, *you*, wearing your square dance duds, are *Mr. or Mrs. Square Dancing!*

The Rumor Mill Grinds

THE OTHER DAY our phone rang and a friend of ours asked in an excited voice, "Is it true that (naming a very popular caller in the area) just died?"

"Not that we know of," we answered.

"Well, we just heard from one of the dancers in our club who heard from another caller that this had happened and we wanted to see if you knew."

"Hold on a bit," we told them, "and we'll do some checking."

A quick phone call to the home of the person who had supposedly passed away, and we

were greeted by the man himself, very live, indeed. "It's kinda' funny," he said, "but this has happened to me before. You just can't help but wonder how these rumors get started."

Distortion of the truth is one of those things that can happen wherever a great many people are involved—such as square dancing. We are all, some time or another, in a position to check up on the truth before we help to spread a rumor.

There are many types of rumors. Some are detrimental to the individual involved and many are detrimental to the square dance activity in general. When you happen to intercept a rumor that doesn't sound quite right—one that you find difficult to accept—you may be tempted to be a rumor spreader, especially if the item is a bit of choice news which might cause considerable excitement in square dance circles. Why not stop for the time it takes to make a phone call or two, and go directly to the source to check up for yourself? Or in lieu of that, why don't you make sure that you at least refrain from adding to the confusion by being a rumor spreader? In this way you're helping to do a positive public relations job for your hobby.

Hey—Watch the Birdy

FROM A VAST ASSORTMENT of square dance pictures and clippings from newspapers all over the square dance world, we're convinced that literally millions of people come



in contact for the first time with square dancing by seeing it presented in pictures.

Although the story with the pictures may tell folks that square dancing is fun, oftentimes the pictures themselves tend to belie this fact. Take one picture that we have here in front of us. The dancers are obviously in an Alamo style routine and concentrating on what the next call may be. The impression, however, is of anything but joy. As a matter of fact, the dancers appear to be having a rather strenuous time.

Nothing much is going to change this, of course, but if you ever find yourself in the position of setting up publicity for a newspaper, you might have the opportunity to "clue in" a few of the dancers in the foreground to at least try to look happy and smile.

There's probably some ham in all of us so if you see a camera aimed anywhere in your direction, just remember you may be representing square dancing on the front page of the morning paper, so—Smile!

Time To Say Thank You

IS THERE SOMEONE particularly important to you where square dancing is concerned? Perhaps some person who has taught you to square dance? A certain caller and his wife, an unusually unselfish club president, or hard worker? Then here is your opportunity to say, "Thank you."

Over the recent years, Sets in Order has dedicated its November "Thanksgiving" issue to the privilege of saying thanks to all the wonderful people in square dancing who have contributed their time, their imagination, their ideas and themselves so that others could share in this great activity. Sets in Order November 1964 will once again salute these individuals.

If you would like to suggest someone for this spot, simply fill out the information on a post card and mail it to Sets in Order, 462 North Robertson Blvd., Los Angeles, California 90048, to reach us by September 15. Please keep your tribute message within the 4-line boundaries of the following sample:

Thanks to our caller and taw
Jerry and Helen Benoit
From Patty Squares
So. Hadley Falls, Mass.

Surely, there must be someone extra special to you. Why not honor him in this way?



Opening gun. One of the more than 80 floats in the giant square dance parade of states that officially opened the activities.

WRAP-UP THE 13th NATIONAL AT A GLANCE

WITH A SHRILL WHISTLE of a police motorcycle siren, the blaring of trumpets and throbbing of drums, the great parade that ushered in the recent National Square Dance Convention got things off to an historical start. From all parts of the United States, Canada, and different parts of the world, dancers came to pay tribute to the *great American pastime*.

Following the parade on Wednesday night, July 22, trail end dances dotted the city of Long Beach and the surrounding areas. Then, bright and early on Thursday morning, July 23, with the release of hundreds of pigeons into the sky, the doors of the convention were officially opened. Following the traditional keynote address, panel sessions took the spotlight,

Arrivals at the Convention register from many states and provinces on Thursday morning as the first of the three days get under way.

followed by workshops in squares, rounds and contras.

As is always the case, the crowd built up slowly. With more than 8,000 pre-registered, a good crowd was on hand the first day. Then, on Friday more dancers filled the several indoor dance surfaces and the outdoor area under the full moon. Finally, by the time Saturday rolled around and the final counts were made, a total of 14,790 had gone through the turnstiles.

"Unusual," was the comment of many who were thrilled at the young people's program. "Thrilling," barely described the Grand March each evening in the arena. "Inspiring," was indeed the word for the special Friday evening session featuring Dorothy Shaw, guest of honor of the Convention, Ed Gilmore, and Norm Holloway, president of the 13th.

"Teamwork," would best describe the reasons behind the success of this spectacular, for it took hundreds of people thousands of hours to make it the smooth performance it was. Indeed, *Long Beach* will be an inspiration for the folks in Dallas, who will head the 14th in June, 1965, and the dancers of Indianapolis, Indiana, who take over the responsibilities for the 15th Convention in 1966.

A never-to-be-forgotten climax was the after party to end all after parties held at the magic kingdom of Disneyland. More than 5400 invaded the fun area at 1:00 a.m., Sunday morning, July 26, following the climax of the Convention in Long Beach. Dances held all over the many acre park shared the honors with the regular rides and features which were all kept open just for the square dancers.

As expressed so vividly by one out-of-stater, "Man, I just wouldn't have missed this one for anything in the world—it was great!"

Final fling. Joining Mickey Mouse and his friends, square dancers take part in gigantic after party at Disneyland. Photos by Ron Farquhar





LEADERSHIP TRAINING

Lineup for the Conference. The turnout of callers and their wives from all parts of the country include the working staff of the University (left foreground), speakers Dr. Eva Schindler-Rainman and Dr. Alma M. Hawkins (center foreground), and the caller working staff (right foreground).

THE CALLERS WENT TO COLLEGE

"Successful leadership depends in part on helping group members achieve their goal... a leader who connects with the group, helping them to achieve their goals and their desires and their needs is one who is much more likely to be successful." So said Dr. Eva Schindler-Rainman in opening the First University Leadership Conference for Square Dance Callers.

The time was Tuesday, July 21. The place was the campus of the University of California, Los Angeles (UCLA). The occasion marked the long-hoped-for first in a series of annual conferences, dedicated to developing stronger leadership and an awareness of the principles of teaching.

Held in the new Rieber Hall on the west side of the campus, the two-day meeting attracted participants from many sections of the United States, including the East Coast, the Midwestern States and the Pacific Coast area, as well as Canada.

Dr. Alma Hawkins, Chairman of the Department of Dance at the University, addressed the group in the initial session. Her topic, "Dance, Today and Tomorrow."

At one point in her speech, Dr. Hawkins said, "I sincerely believe that if square dancing is guided wisely that it can be one of the very important avenues through which the individual can renew his sense of wholeness, find a satisfaction, and help to live a more fruitful life."

Following Dr. Hawkins, Caller Bob Var. Antwerp of the Long Beach Recreation Department (also on MacGregor records) tied the remarks of the speaker closely to the current square dance picture. Following him and interspersed with the talks made by Dr. Rainman, were short talks by members of the Caller Advisory Committee, made up of Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page and Bob Ruff.

The daily sessions, running from 9:30 in the morning until 5:00 P.M., and the banquet at the Miramar Hotel all added up to a conference that will be long remembered.

Jointly sponsored by UCLA and Sets in Order, the project set the pace for future conferences to be held in various parts of the United States where attendance by caller leaders in many areas will be possible.

A MESSAGE TO BEGINNER DANCERS



By Jim Schnabel, Alexandria, Va.

(Reprinted by Special Permission from Mike and Monitor)

IT'S TOO TRITE TO SAY "Welcome to Square Dancing." "Congratulations on joining us," sounds boastful. But there is really no shorter or better way to say it than "Welcome and Congratulations"...

The months of learning ahead of you will pass quickly. They won't be filled exclusively with sweetness and light. You will wonder at times how you ever got yourself into this pickle. On more than one evening your partner will have to drag you bodily away from the sofa and the TV for your weekly battle of wits with the caller. If you don't experience minor confusion and frustration you will be an exception. But completely overriding the extra effort and the little annoyances, you are going to find fun, of a type impossible to express in words, new friends, genuine laughter and a real sense of accomplishment and deep personal satisfaction.

Square Dancing is many things to many people. It has one common effect. It brings out strengths and weaknesses. Those who object to close association with people; who live by a philosophy of "if at first you don't succeed, skip it"; or who insist on excelling always and at all cost, will not stay around to become square dancers. Because to learn to square dance and, by learning, to become a square dancer, one must like to be with other people, to "have another go at it," and to cooperate even if it means placing the old light under the bushel from time to time.

Mistakes and Square Dancing are inseparable. Mistakes are part of the fun. Some have more fun than others. Which is just another way of saying that some people, and you may well be among them, will find it harder to respond quickly and correctly to calls than do others. The important thing to remember is that it always comes out even in the end. Time and patience will take care of it. The man with two left feet will find the other foot. And when he does, watch out. He will dance

as well, perhaps better, than the lucky ones who had it easy during classes. If you must laugh at another's mistakes follow one simple rule. *Let him laugh first.*

Square Dancing requires rhythm, balance, listening and responding to recognizable instructions. During your classes you will be instructed in the many figures and calls which go with them. You will be told how to achieve rhythm and balance if you don't already have them. And you will be constantly enjoined to listen to the music and the caller. If you don't hear the music or what the man said, you're bound to spend most of the evening in left field with seven other people in the square out looking for you. A cardinal rule of Square Dancing for veteran or beginner is contained in the simple word, "*Listen.*"

The Square Dancer who has stopped learning has stopped dancing. New wrinkles pop up in today's square dancing faster than in the electronics industry. So once you finish your formal classes you can look forward to being surprised occasionally by some enterprising caller. Again, that's part of the fun of dancing. Accept it in good grace.

Consideration for others is all-important in square dancing and requires a conscious effort. Avoid any word, act or condition which might offend your fellow dancers and you will be the happier and more popular, for it.

The rewards of staying with it, of listening, of being tolerant are greater than you realize now. By this time next year you will have made dozens of new and wonderful friends. You will have been to festivals and jamborees, to after-parties, to square dance demonstrations. You will be an active member of several square dance clubs. You will have a completely new outlook on life as well as a colorful new wardrobe. Physically, mentally, socially, just about any way you can think of, you will have profited.

Welcome and Congratulations!

THE DANCER'S WALKTHRU

Sets in Order

HELPS FROM SQUARE DANCE CLUBS ACROSS THE COUNTRY

THERE ARE MANY WAYS to publicize a square dance, to remind club members of upcoming dances, to interest traveling dancers, to invite guests, etc. Any method your group has found which is successful could possibly be duplicated by others in another section of the square dance world. The more people who know of a square dance, the more there are likely to attend. Don't hide your light under a bushel; share it and watch it grow brighter.

Here are four ideas, similar in some ways, which various square dance groups are using. Perhaps they will be of value to your club, or perhaps your club also has ideas to share. Won't you pass them along to the square dance world via this Dancer's Walkthru?

Cowtown Square Dance Club Schedule - 1963

Date	Caller	Events
Jan. 12	Delbert Hanson	
Jan. 26	Leon Ving	
Feb. 9	Delbert Hanson	Dance of Dimes
Feb. 23	Leon Ving	
Mar. 9	Elliot Miller	
Mar. 23	Leon Ving	
Apr. 13	Delbert Hanson	
Apr. 27	Elliot Miller	
May 11	Bob Mace	
May 25	Delbert Hanson	
June 8	Leon Ving	
June 22	Delbert Hanson	
July 13	Ray Huntley	
July 27	Delbert Hanson	
Aug. 10		
Aug. 24	Open Date	
Sept. 14	Leon Ving	
Sept. 28	Bob Mace	
Oct. 12		
Oct. 26	Delbert Hanson	Masquerade
Nov. 9	Leon Ving	
Nov. 23	Bob Mace	
Dec. 14		
Dec. 31	Leon Ving	New Year's Eve

Montana Dancers are helped by this handy dance reminder

Come Dance With Us

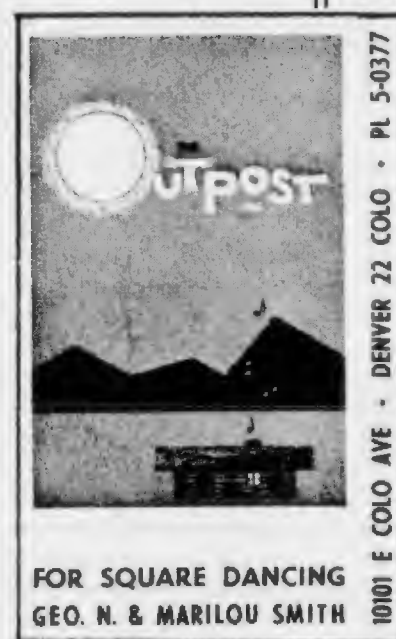
COWTOWN



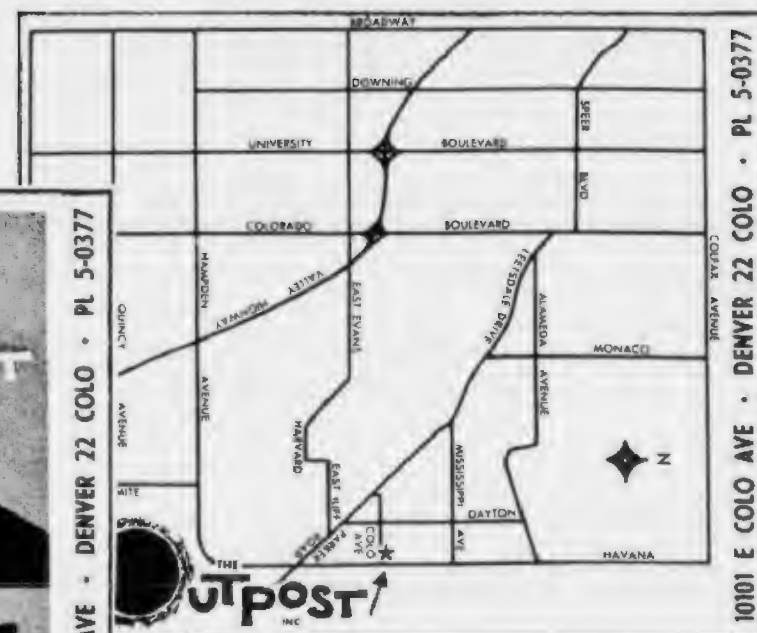
MILES CITY, MONTANA

SQUARE DANCING IS FUN FOR EVERYONE

The Cowtown Squares in Miles City, Montana, print a card suitable for carrying in a billfold or purse. The cover invites one to dance with the club. The inside lists the events for one year. The back cover presents the club officers with addresses and phone numbers and the location of the club dance. A very neat and attractive giveaway.



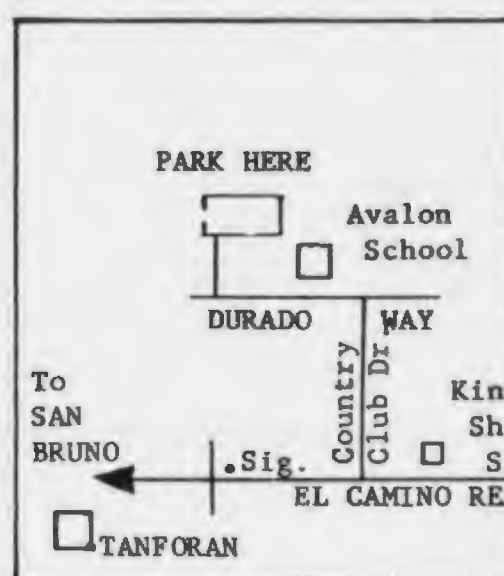
FOR SQUARE DANCING
GEO. N. & MARILOU SMITH



Map and clever art work help to "sell" this Colorado dance

The Outpost is a square dance barn in Denver, Colorado. Its two-colored pocket piece has a clever piece of artwork on the cover and a detailed map with directions to the barn on the inside.

The Gingham Squares of South San Francisco, California, print a slightly larger pocket program. Its cover again invites one to visit the club, with a simple map on the back cover. The inside gives the schedule for 15 months and includes advertising on one side, which undoubtedly covers all printing costs.



Dance information for more than a year in this California program

(Please turn page)

Be our guests
2nd Saturday Party Nite
Club Caller Bob Page



GINGHAM SQUARES

South San Francisco

Avalon School
South San Francisco California

The WALKTHRU

MORE "HELP"

CONTINUED

Wichita, Kansas,
dance enthusiasts
tell the square dance
story to newcomers
with this one.

The Hi-Neighbor Story

Organized in 1957. Meets every other Friday at St. Margaret Mary's Community Hall, 2635 Pattie Avenue, Wichita, Kansas. It is a closed club with a paid up membership of 12 squares. Frank Lane of Lawrence, Kansas is our regular caller and calls 10 or 11 of our 15 season dances. When Frank and his wife Barbara are on tour we secure traveling professional callers to fill in. Murlin and Juanita Stutzman are treasurer of all square dance activities.

Related Clubs

Howdy-Neighbor Square Dance Club meets every other Saturday evening at MacDonald Park. Russ Larson of Arkansas City, Kansas is our regular caller. This club uses several other area callers from Southern Kansas and Northern Oklahoma. Membership varies from 8 squares early in the season to 12 squares and the club is used to assimilate class graduates, giving them experience dancing to different callers. It is from these that most vacancies in Hi-Neighbors are filled. Membership is made up of some Hi-Neighbors, the graduates and class graduates.

Merri-Makers Round Dance Club meets every Monday evening at MacDonald Park. couples that are members also, belong to Hi-Neighbors. Ray and Mattie DuRoss direct. Johnnie and Catherine Echolt are treasurer of all round dance activities.

Each October, Round Dance Classes for beginners are conducted by Ray with assistance of Club Members. These classes are held at MacDonald Park on Wednesdays. It is from these classes that Merri-Makers receive most of their new members.

Starting in October each year on Thursday evenings, we sponsor class which consists of 10 basic lessons followed by 5 advance lessons and is held at MacDonald Park. The instructing assisted by Hi-Neighbor Members.

VISITORS NIGHT

Hi-Neighbor Square Dance Club

SENECA — FRIDAY, APRIL 20, 1962

8:00 till 12:00 p.m.

Snacks and After Party

FRANK LANE as M. C.

Last Name
Wiley
Invited By.

In all our dance activities we discourage roughness, kicking, Fight-It-Through type of gymnastics.

We encourage Smooth, Rhythmic Dancing. We endeavor to secure Callers that are Smooth, Rhythmic, Interesting and who appreciate Smooth Dancing.

As a Visitor, invited by one of our members, we Welcome you and hope that you enjoy our Caller, our Fellowship and that you have so much Fun, you will want to visit us another time.

Yours Just For Fun
CLAUDE and CLARICE WILEY, Managers

Our last giveaway is from the Hi-Neighbor Square Dance Club of Wichita, Kansas. Their presentation is more elaborate and quite interesting. A printed page is folded in unequal thirds, the bottom third being stapled upwards. Into this thus-formed pocket are placed individual invitation cards to the Hi-Neighbor's Visitor Night Dance. The remainder of the

inside contains a brief but thorough story of not only the Hi-Neighbor Club but of several other related groups in the area, from beginner classes through round dance classes and clubs. It is neat and well-written and should it find its way onto the bulletin boards in parks, stores and so on, would certainly tell the local square dance story quite completely.

Good Advice

Harold Harton, Director of the Pairs 'n Squares Summer Dance Institute in Ontario, Canada, has sent out a printed memorandum of some square dance "do's." The size of this sheet is a mere 4"x10" and has a hole punched at the top so that the reminder may be hung on a hook or nail or wherever it might catch one's eye at frequent intervals. Undoubtedly it will find its way onto many club bulletin boards.

In order that you, too, may share in its good thoughts, we reprint it here:

**So that I may enjoy SQUARE DANCING
for as long a time as possible I WILL...**

*Do my part to keep it a friendly activity
Strive to improve my dancing ability*

*Wear my Club Badge proudly
Do my share of the 'little odd jobs'
Attend as regularly as possible
Be on time
Be ready to dance without coaxing
Remember that it is a cooperative team effort
Be courteous and kind to other dancers
Dance with and encourage beginners
Give my Caller my attention and support
Let my Caller do the teaching
Endorse the Rounds, Contras and Mixers
Trust my Caller to set the pace on new material
Make kindly suggestions — privately
Be a good host and a welcome guest
Refrain from criticism of other Clubs and Callers
Never be accused of being in a clique
Not be a 'show-off'
Be ENTHUSIASTIC!*

SQUARE DANCE CLUB BANNERS

A square dance banner is not a necessity for a square dance club and many groups do not own such an emblem. It can, however, be representative of the fellowship and enjoyment to be found within a particular club's walls.

Sets in Order occasionally receives a request for the regulations regarding the exchange of club banners between visiting clubs. There are no set rules as such for accepting or loaning a banner and each area seems to fit its handling of banners to its own needs. As long as a banner is an "extra" to a club's enjoyment and not a necessity to attract dancers, it can be a part of the club's personality and character.

Recently the Sikorsky Club Flying Squares of Weston, Connecticut, sent us a copy of the rules governing its own club banner. A portion of these are reprinted here:

The Sikorsky Club has two banners. One ... is designated as our symbolic emblem and is displayed at all club functions ... The other banner is designated as our traveling banner and may be received by any club living up to the rules stated below.

A minimum of two squares displaying their club badges.

Banner may be received on any regular club night ...

In the case of two or more clubs appearing on one night, the club with the most members present may take our banner.

If there are one or more clubs present with the same number of members the club traveling the farthest shall have the banner.

If one or more clubs present have an equal number of members and have traveled an equal number of miles, a coin will be tossed



The WALKTHRU

into the air and ... the member calling the heads or tails shall take the banner. We will then retrieve the banner and give it to the other club ...

When a club comes to visit and has the necessary requirements and the banner has already traveled, we will retrieve the banner and take it to that club as soon as possible.

The banner shall be retrieved by the Sikorsky Club Flying Squares under the same conditions as it was taken.

If your group can add to this list by all means let us hear from you.

BADGE OF THE MONTH



Our featured badge for September is indeed a unique product. Designed by the club caller some ten years ago, each was individually made by him for the first several years. Finally another willing club member took over this assignment.

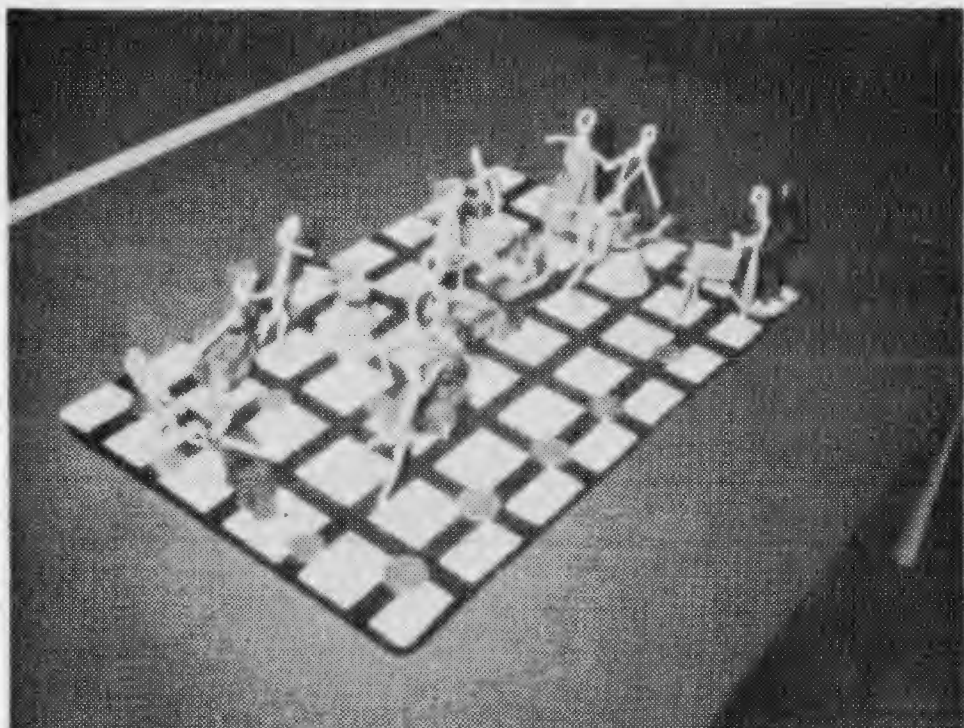
The Stars & Bars' badges are a labor of love for it takes careful work to produce each one. The badges are cut by a jig saw in two parts from $\frac{1}{8}$ " thick red plastic. All edges and points are carefully filed until they are smooth. Gold lettering is stamped on with an electric engraving machine. Small holes are drilled in each of the two sections and these are joined together by gold links.

The completed club emblem is one of which all the Stars & Bars' members are justly proud.

The WALKTHRU

IDEA WITH A NOD TO THE CALLER

Sometime back, the Shirts & Skirts Square Dance Club of Regina, Saskatchewan, Canada, wished to express its appreciation to its caller. The rather clever method they chose was entirely executed by one of the male members. (Who ever thought it was only the ladies who were nimble with their fingers?)



A 10" x 24" piece of wood was painted to simulate the tile floor of the dance hall. Fifty-cent pieces were taped around the outside. Two squares of dancers, made of pipe cleaners with steel wool for the ladies' hair and

complete with square dance dresses, were arranged in proper position. In the far corner stand the Caller and his Taw doing a singing call duet.

This gift was truly made with loving thought and must be most meaningful to the caller because of its individual significance. It is always interesting to hear how different square dance clubs say "Thank You" to their caller.

MORE EFFECTIVE NEWSLETTER NAMES

Since printing some of the delightful headers for square dance club newssheets last spring, the following have come to our attention. They, too, are clever and worth adding to your collection of names.

How about sending us your club's bulletin or newspaper title?

Name of Club:
The Silver Dollars

The Dominoes

Y-Thunderbirds

Name of Publication:
Two Cents Worth of
the Silver Dollars
Domino Dateline
(Their motto: "The
happy paper for happy
people.")
Between Tips
(Name appears between
the wingtips of a
thunderbird.)

SQUARE DANCE PARTY FUN HOW MANY COULD YOU NAME?

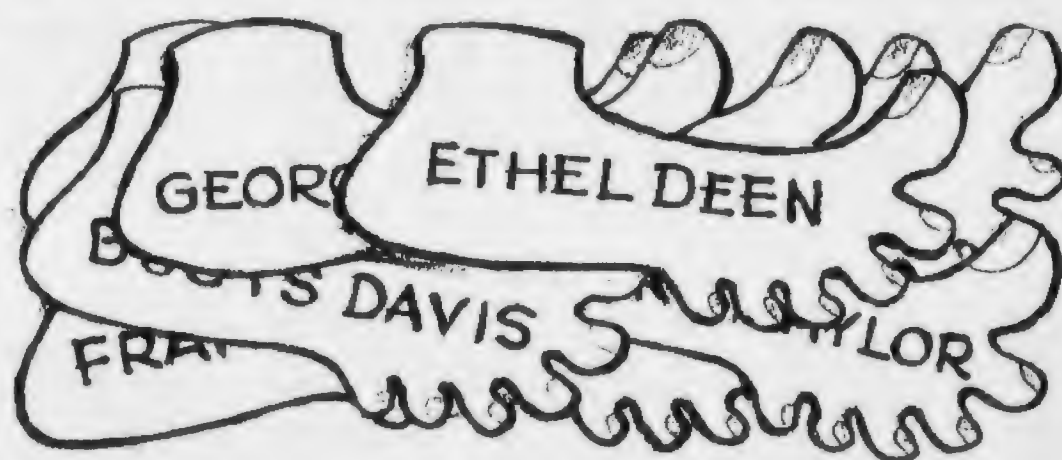
Is your square dance club a fairly large one? Have you been dancing together for quite some time? Certainly you KNOW everyone who's a member; at least you can say you recognize each person who belongs to the club.

Here's a stunt which will take only a few minutes to complete and in which everyone attending the dance may participate. It could be scheduled anytime during an evening but is probably handled easiest at a sit-down refreshment period at the conclusion of the dance.

Collect everyone's badge; in fact be certain that each person is "nameless." Pass out papers and pencils to each dancer and ask him to write down the name of every man and lady at the dance—at least to write as many as possible.

A version of this might be to ask different people to stand and to name all the dancers in the hall. However this might become a bit embarrassing.

The results may be encouraging—either revealing that everyone really does know everyone else's name, or encouraging all to become better acquainted. And how about a year's subscription to Sets in Order for that person who correctly identifies the most members?



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



CALLERS CAN'T BE ALL BAD

By Cleo C. Davis—Waurika, Okla.

BECAUSE OF A TRIP TO EUROPE we are not only behind in our square dancing but in our reading, as well, so I have just finished the article in the March issue of *Sets in Order* by Bill Massey, in criticism of certain callers. I read it with interest and some disagreement.

My husband, Stub, has been calling and teaching for more than 15 years and during this time I have had the pleasure of meeting many callers and their wives. I am most happy to say that very few, if any, have been the type that Mr. Massey wrote about. I have found that the great majority of callers are almost pathetic in their eagerness to please the dancers.

Much has been written about keeping the dancers happy and this is as it should be. But how about the caller? Of course he wants to keep his dancers happy; that is his reason for being there, but he can have eight squares on the floor with 64 different ideas about what the caller should do to keep them happy. Usually it is the new dancer, the one who has been dancing about six months, who wants to tell the caller what he should do.

I cannot speak for *most* callers but the caller that I know best, lives and breathes square dancing. Each new class is an inspiration to him. Few people realize just how much a caller gives of himself to each new group—how proud he is of the ones who learn rapidly; the extra attention he gives the slower ones. All he asks is that they learn to dance and have fun.

Mr. Massey says that a caller's first consideration should be for his dancers. This is true. And how about a little consideration for the caller? One unhappy dancer can bring untold grief to a caller by tearing down everything the caller does. His idea of *helping*—with beginners, perhaps—is to criticize the caller, who is, after all, a human being, incredible as it may seem.

As Bill Massey says that all callers are not like his description, neither are all dancers like the type I have described. We try to concentrate on the other wonderful folks we have met and realize that so long as we are able to walk we will continue to dance and help others learn this wonderful way of life.

PLATEAUS OF CONTENTMENT

By Ed Moody—Hollis, N.H.

IN EVERY WALK AND ACTIVITY of this life of ours, diversified tho' they may be, folks seem to find a plateau they are content to voyage upon and they take pleasure in resting and navigating contentedly and leisurely at just that altitude. Possibly the figurative density of that particular altitude fits naturally the desires of their particular constitution.

In sports muscular durability and speed of mental reaction automatically place one in a particular category of a chosen activity and it is certainly more fun for a 90 plus golfer to play with another 90 plus golfer than to play with an 80 plus golfer who donates a handicap of 10 strokes which actually takes the real fun out of competition.

It is true that if one has the time and patience he can elevate himself up a couple of plateaus but the majority of us get the most fun out of things being just ourselves and drifting along at the pace nature automatically provided for us.

Now admit this. If eights get together and dance smoothly thru a whole evening without stumbling and so automatically that they can swap gossip in the squares while their feet and hands arrive at the proper places pointed in the right directions at the proper time, they are expert square dancers regardless of the plateau they have been dancing on. They have plucked a whole evening of contentment and enjoyment out of square dancing and will come back again and again.

If this group is at some Grange Hall and meets regularly thruout the year and what's more have been meeting for years in the same hall doing the same 10 to 15 patterns their fathers and grandfathers did, clad in whatever clean clothes happened to be handy at the moment, do not sell them short.

If an expert, and anyone is an expert 50 miles from home, should disturb this happy picture by telling those people they are old fashioned and improperly arrayed, he is doing a double damage to the great art of square dancing.

First, he will create discontent in some minds and thus start a tug of war within that group which can have, and does have nationally, only one ending. Introduction of more complicated procedures simply discourages them to a point where they stay home or hunt other diversions. They have become discontented.

Second, if Mrs. Jones shows up bedecked royally in the latest square dance creations Mrs. Smith may get a wee bit jealous. However, the family budget won't stand up to the sum necessary for such dancing outfits, so it's just possible Mrs. Smith may decide to stay home.

Bear this in mind. All that is really necessary for a good square dancer is for him to have a pair of willing feet, a pair of listening ears, a pair of cordial hands and a broad smile. The rest is simply window-dressing.

Every plateau has its place in this great and splendid activity and anyone who had even the vaguest idea that the altitude of all plateaus can be standardized and all raised to the stratospheric top altitude and so preaches, is jeopardizing the whole thing.

Let us recognize each plateau and keep the folks who have elected themselves to be on that plateau happy and contented. There is certainly room for them all and each can be a plateau of contentment in one of America's finest diversions.

THERE'VE BEEN SOME CHANGES MADE

By Clarence Metcalf—Stoughton, Mass.

I SUSPECT THAT THE RUSH OF BADGES has something to do with the change that has come over square dancing. Back in the days when we danced for fun rather than "challenge," the kind of people who made up the square dance group were friendly, easy-going folks who got a big kick out of doing things together. We made many friends of people who were always glad to help the beginner even though he might louse up the set. The only person who got no sympathy and help in those days was the individual who tried to mix alcohol and square dancing. He soon found that he had no place in the picture.

While the opinion may be open to question, I seriously doubt that the kind of folks with whom I learned to square dance would have become excited over the idea of wearing a string of badges that advertised the fact that they had made either public nuisances or public spectacles of themselves. Some of the people who are entering square dancing today have an entirely different set of values. They think "fun" is to be had only in strenuous ways and very few of them know how to relax.

Does all this sound like I'm a cynical snob? Maybe I am but I am very grateful for the many wonderful friends we made in those early days. I should like to see that same kind of friendship continue to be available to square dancers always.

HOW TO GET THE WORD OUT

By Francis Armington — Providence, R.I.

I THINK I MAY HAVE A SOLUTION to the problem of how to get local square dancing information into the hands of out-of-town visitors. Do you want to try it for size? Telephone answering services are part of the local business picture in all large cities and in many smaller ones. These offer 24-hour service, will take simple messages and give out pre-arranged information. Could not a local Federation or Callers' Association make use of this sort of service, making available information as to where dances are being held on each particular day? The number of the answering service could be listed in the "Yellow Pages" under "Square Dances" and visitors could get full information without disturbing any individual's household routine.

Perhaps the cost would be excessive. Perhaps there are not enough services that would be willing to take on such an assignment. Perhaps the idea doesn't appeal. However, we have so often tried to locate a square dance in a strange city after all the listed "Square Dance Apparel" shops were closed that it would have solved our problem. Perhaps somebody will like the idea and can make it work.

GIVE THE NEWCOMERS THEIR CHANCE

By a Newcomer

IN ONE OF THE ISSUES of Sets in Order I read a letter blaming the teachers of square dancing for people in a square dance avoiding those recently graduated from the beginner classes. They claimed that some have been slower in learning than others and so should have more lessons.

I disagree! I feel it is not the teacher's responsibility to ask these people to have more lessons. While it is true that they don't dance as well as the old-timers they are still there to dance the best they know how. In my opinion it is often lack of manners on the part of the "old" members of the club that causes the new ones to drop out.

My good taw and I happen to be graduates from the last square dancing class in our club. We are not the slow ones but it is very discouraging to us to see the lack of patience, as well as manners, towards those who don't catch on so quickly. Since the purpose of square dancing is to have a good time our first responsibility to newcomers is to help them become more accomplished dancers and enable everyone to have a better time.

Some of the old-timers louse up a square once in awhile, too. But let's all help to give the newcomers to this wonderful activity the chance they are entitled to have.

A Tribute to "Doc"

The recent California 11th Annual Golden State Roundup paid a special tribute to a pioneer in the square and round dance field. With this special ring of gold, the late Doc Alumbaugh and Winnie Alumbaugh were the subject of the tribute when their "Waltz of the Bells" was danced by Louis and Lela Leon and the Dancing on the Clouds Round Dancers from Bakersfield, California—a very deserved tribute, indeed.



A STYLE SERIES

DOUBLE

GRAND SASHAY

THIS ONE IS AN OLDIE, particularly down Texas way and we can still hear some of the old boys calling it 'way back when square dancing was just getting a toe-hold.

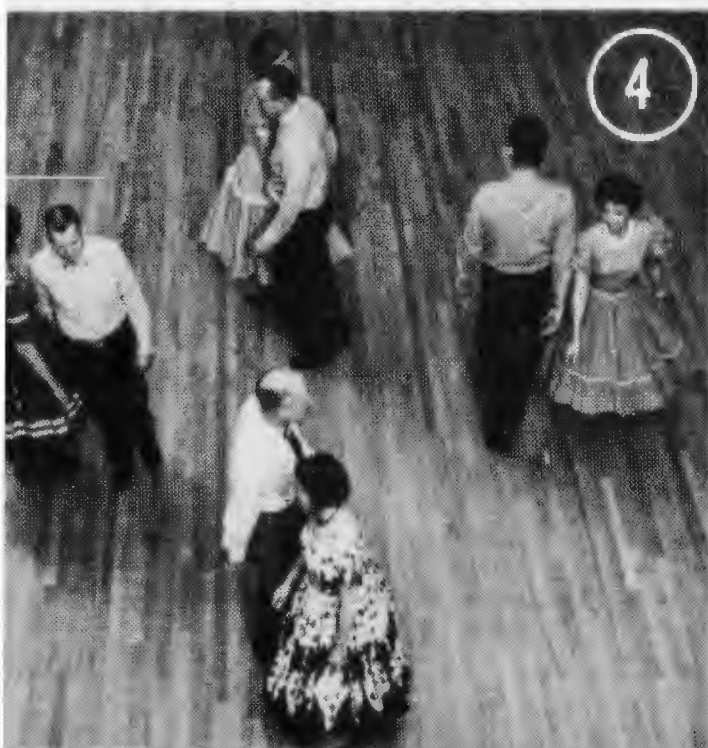
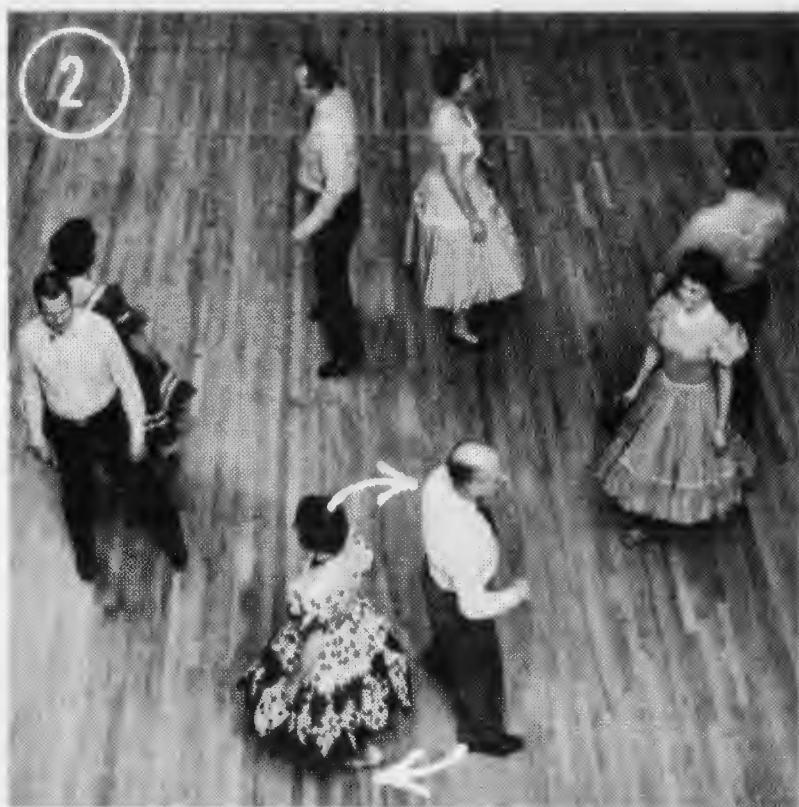
Sashay right around the square
A right hand to that lady there
Sashay left around the square
A left hand to that lady fair, etc.

The Grand Sashay is just one more in a long series of grand right and left variations or interruptions. It simply requires that partners, meeting each other following a grand right and left or some similar figure (1), do a simple

do sa do with that person, passing right shoulders then moving to the right behind that person (2), then backing up to face them.

Having backed away sufficiently, they each extend a right hand to the person they face (3) then pull by, and passing right shoulders with that person (4) move on to the next. With this next person, they do a see-saw or what would amount to a left shoulder do sa do (or Sashay left). Passing left shoulders (5) they move behind that person and to the left, then back away slightly to face that same dancer. Extending a left hand (6), they pull by each other to repeat the do sa do with the next, a see saw with the next, and, finally, meeting their partner, promenade home, or follow the next commands of the caller.

While not exactly a "vanishing American" the figure is used only infrequently, popping up every once in a while in a new singing call. It is fun to do but must be taught correctly, with the caller allowing enough time for the dancers to balance slightly, equalizing each other's weight before pulling by (gently) and moving on to the next. Try it some time.





ISLAND CHAIN

THIS MOVEMENT is attributed to Paul Hunt of Long Island, New York. And if executed correctly so that the dancers are able to synchronize their movements, it fits into the family of the Teacup Chain, the Grand Square and similar movements where dancers work simultaneously and synchronize with each other.

Starting from a square (7), the head two ladies advance to the center (8) and giving a right forearm to each other, start a wheel chain (calling for a full revolution before going on to the opposite man).

At the same time, the side two ladies move diagonally to their right to a head man who turns them with a right forearm (9). As the head two ladies turn once and a half around each other in the center, they move out to

their opposite man and the side ladies having completed the right forearm turn with their corner, return to their partner (10) where all do a courtesy turn (11) to end one phase of the movement (12).

Repeating this action with the side ladies moving into the center and turning by the right, the ladies at the head would turn their corners with the right forearm and return to the head men who would courtesy turn them. And the side ladies, having finished their wheel chain, would end with their opposite man who would also give them a courtesy turn. At this point, the entire movement would have put the four ladies with their opposite men and the entire action could be repeated to get everyone back to the original starting partner and position.

This works exceptionally well with a quadrille, providing, of course, that the correct number of steps can be worked out for comfortable movement to the music. For a call you might use with this, see page 31.

SQUARE DANCING AS SHE USETER BE

By Ray Larimer, South Bend, Ind.

On recently graduating a beginner class, we also presented diplomas to Ray and Helen Larimer, who were always so wonderful at coming around to assist the new dancers. We found, to our amazement, that this was the first time the Larimers had received diplomas in over 50 years of square dancing. This led to more conversations about the early days of square dancing and Ray was persuaded to look back and write down some of his remembrances of things as they used to be. We hope the readers of Sets in Order will enjoy them as much as we did.—Paul Greer, South Bend, Indiana.

SQUARE DANCING fifty years ago, like everything else, was different than it is today. In those days they were honest to goodness barn dances. The farmer would sweep the chaff off of his barn floor and invite all the young people in the neighborhood to come in on a Saturday night for dancing.

What a thrill it was to dress up in your Sunday clothes and drive out with your horse and new buggy and pick up your best girl. It was unforgettable.

Usually the musical instruments consisted of a mouth harp (harmonica today), a fiddle (violin today) and occasionally an auto harp.

The tunes were such genuine old barn dance music as The Irish Washerwoman, Devil's Dream, Turkey in the Straw, Golden Slippers, etc.

The callers were 'most any farmer who was a successful hog caller and would call. If he ran out of breath someone else would take over

Caller Paul Greer presents square dance diplomas to Helen and Ray Larimer



and go right on. In those days a caller had to raise his voice considerably to be heard. No such thing as a microphone or loud speaker.

You really had to be on your guard, too, for it wasn't unusual for a young fellow with possibly a little better horse or nicer buggy to try to snitch your best girl and take her home. Then it was up to you to try to steal someone else's girl. It was the same way with buggy whips. If you lost your whip you took someone else's whip. I exchanged so many whips one night I finally got my own whip back—but this never happened with girls.

Well, if there were enough girls to go around and you were driving her home, out thru the open country with no lights glaring in your eyes; with only the lights from the heavens above; the moon and millions of stars twinkling in their infinite glory, it was a wonder to behold. We would pick out the north star, the big dipper, little dipper, evening star, morning star and the various planets. We had no way to prove our point but it made for interesting conversation.

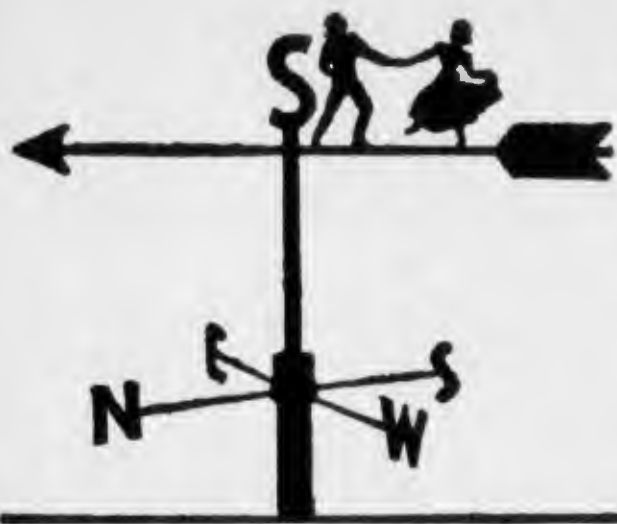
You know, we didn't have TV programs, astronauts or beatniks to talk about and the driving problem was the least of our worries. We just wrapped the lines around the buggy whip (if we were lucky enough to have one), started the horse in the right direction and he would eventually get us home. This left a fellow free to entertain his best girl, or, if he had a new girl, it gave him the privilege of trying to prove to her how nice he was and how worthy of her company.

Yes, they were good old days.



• It seems to me that we are all beginning to realize that if we try to keep up with all the new dances that all the new teachers are struggling to put out, we are sunk. And I think, from reading the magazines, that the people are beginning to tire of these new things, coming at them so fast that if they miss a couple of dances at their club they are lost and have to start all over again.

—LLOYD SHAW



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Florida Frolic

Twelve clubs participated in a square dance on June 28 aboard the Navy's aircraft carrier, the USS Lexington, off Pensacola. After a brief tour of the carrier, the square dancers demonstrated square and round dancing for the ship's company. Don Waite, Johnny Everett, Bob Poyner and 11-year-old Debbie Everett, called the squares. Gene Yates, president of Eglin's Fiddlin' Squares, presented a Mariner's Badge to the Lexington's assistant entertainment officer, CWO James Sadler.

—Lt. Col. John R. Hane

Ocean Waves of Miami Beach planned their big Summertime Square Dance Spectacular for July 4, with callers Singin' Sam Mitchell and Jack Jackson, at the fabulous Fontainebleau Hotel. Marvin Siegel is club president and Les Linn the regular caller.

—Morris Hertzog

D. C. Area Dancing

Those far-ahead planners in Washington, D.C. have an exciting slate of mike-artists lined up for the 6th Annual Spring Square Dance Festival at the Sheraton-Park Hotel. Al Brundage, Marshall Flippo, Les Gotcher, Lee Helsel, Arnie Kronenberger, Johnny Le Clair, Frank Lane, Bob Page, Bob Van Antwerp will handle the calling; the Date Fosters, Frank Hamiltons and Forrest Richards are assigned to the round dance department. How can it miss? For registration information write Jack Newsom, 6916 Pacific Lane, Annandale, Va. And soon. This is one that always sells out early.

Look where some folks are lucky enough to square dance. This is the Belle of Louisville which goes out from that city on Sept. 6 and Oct. 4. Dancers enjoy squares and rounds aboard the boat to Belle Island, picnic ashore and dance back to town. Clarence Hash is caller.

Virginia Variety

Seven clubs in the Yorktown area have formed the Peninsula Square and Round Dance Assn. for promoting a healthy basis for compatible growth of square and round dancing. This is important in an area where civilian and military clubs, as well as private groups, are operating. The association will provide opportunity for mutual activities and will schedule two dances a year with nationally known callers. Dick Douglas is serving as Peninsula Assn. Chairman.

New Mexico Notes

The Sixth Annual August Week-End Square Dance was held at Carrizo Lodge in Ruidoso on Aug. 15-16, with Melton Luttrell and Dusty Randall doing the calling.

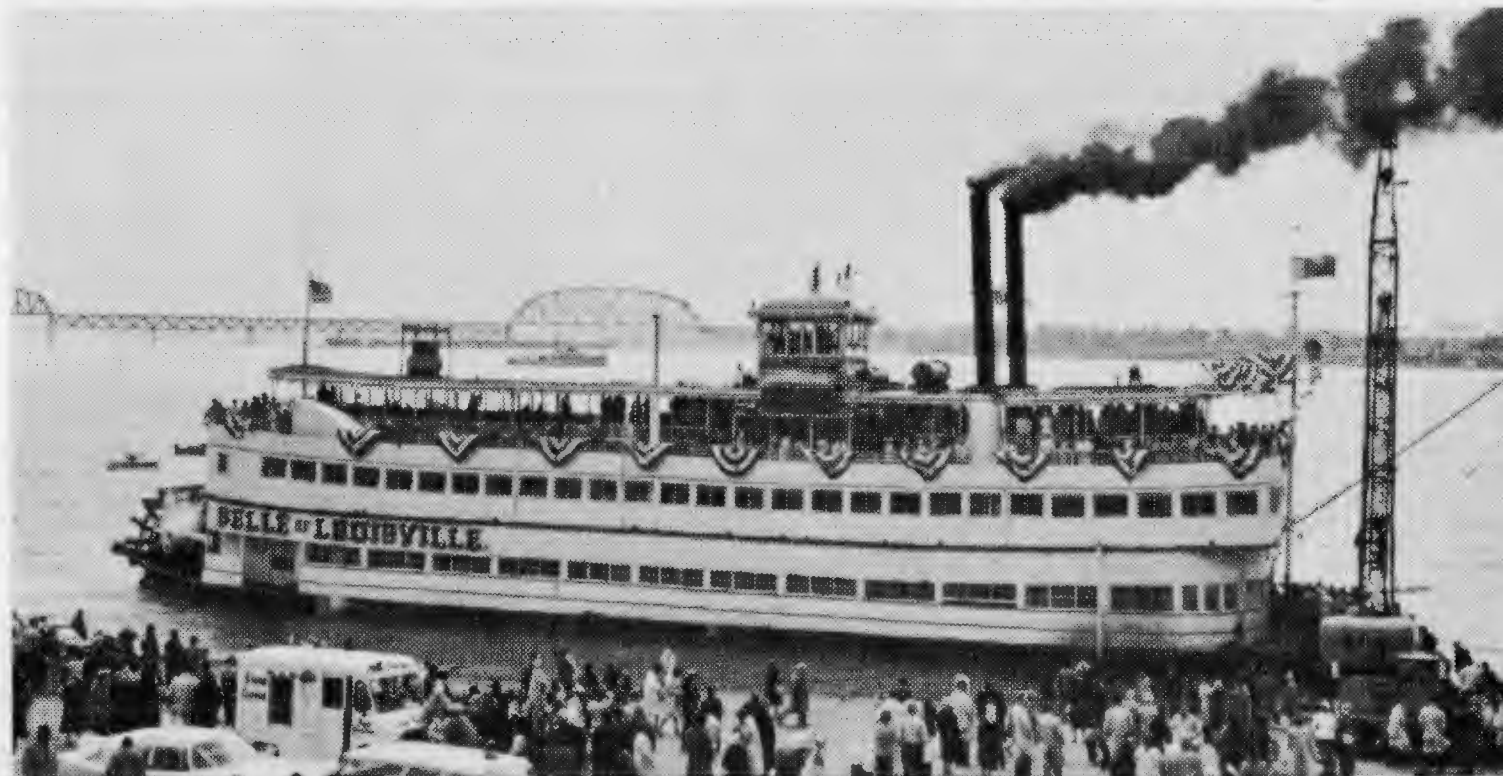
—Geo. Cooper

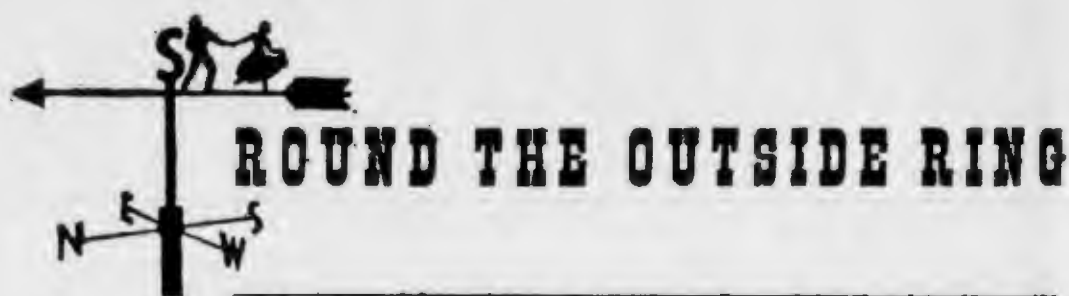
The New Mexico Square Dancers' Assn. plans its 17th Annual Festival for Roswell on May 7-8, 1965, with the Central District as host. New officers of the association are Joe Mock of Albuquerque as President, assisted by Pete Holly, Ray Terrell, Charlotte Bassett, Ralph Hutchison, Stan DeVault, Bruce Morris, Dale Rogers, Junior Brown, Newell Ricer and Ken Sinclair.

Arizona Amblings

The White Mountain Square Dance Club of Show Low graduated a class of 15 couples last May, with only two couples dropping out along the way. Each graduate was given a copy of Sets in Order's Illustrated Basic Movements and Indoctrination Handbook. The club festival was held this year on July 17-18.

—Jim Vanderhoof





Texas Talk

The Austin Square and Round Dance Council had their Mid-Tex Dance and Circus on June 13 at the Municipal Auditorium. Co-sponsor was Austin's Recreation Dept.

The 2nd Annual Square and Round Dance Festival of the Amarillo Council is scheduled for Oct. 16-17 at the National Guard Armory in Amarillo. Callers will be Harper Smith and Jon Jones. For information write Don Hickman, 3616 Sunlite, Amarillo, Tex. 79109.

March 6, 1965, is the date for the 3rd Annual Square and Round Dance Festival sponsored by the Southwest Area Square Dancers' Assn. in El Paso. There will be a Pre-Festival Dance on March 5 and a Trail's End Dance in Juarez, Mexico on Friday P.M. The featured caller is Bob Fisk with music by Schroeder's Playboys.

New England Events

The Vermont Fall Foliage Festival sponsored by the Capital Couples of Montpelier will be held on October 2-3, with advanced registrations only. There will be square dancing on Friday and Saturday evenings at the National Life Insurance Headquarters in Montpelier; round dancing on Saturday afternoon. On Saturday dancers are offered the option of a morning tour to Barre Granite Quarries with P.M. round dancing; or an all-day color tour to Mt. Mansfield, Smuggler's Notch and Stowe. Callers will be Charlie Baldwin and Bill Noyes; Lee and Rita Kenny will have charge of round dancing. Write Lucian Goulet, 163 River St., Montpelier, Vt.

—Ray Magwire

The Connecticut Valley Co-Ordinators Square Dance Assn. gave a ball last spring for the executive boards of 65 member clubs, representing several thousand square dancers. This is an annual affair, to say thank-you to hard-working club officers. On the program were 28 callers, with Jerry Benoit as M.C.

—Roger Davis

Connecticut square dancers were invited by the Governors' Committee on Connecticut Events to appear at the Federal Pavilion of the New York World's Fair on July 9. The dancers were made up of groups from various

towns thruout the state. Dave Hass, Frank Minnehan, Alan Brocek and Ted Perkins shared the calling.

New York Notice

Still time to catch a little "dancing under the stars" in New York City. On Tuesdays dancing is at Wollman Recr. Facil., in Central Park; on Mondays at Poe Park in the Bronx; on Thursdays at Cuningham Park in Queens. No admission charge; New York City foots the bill.

California Capering

Delmarines and Huff 'n' Puffs of the West Los Angeles area, have merged to form a club under the name of Golden West Squares. The club meets every Wednesday at Barrington Playground with a roster of area callers.

—Alice Watson

New officers have been installed for Associated Square Dancers of Los Angeles. At the helm is President Bill Barton and on the board with him; Vic Esworthy, Lorraine Whitfield, Walt Holland. Each of the association's 9 districts also has a District Director. Among A-Square-D's future events are the General Meeting at Sportsman's Park on September 20; the Fall Festival at Pasadena Civic Auditorium on October 11 and the 4th District Beginners' Hoedown at Cerritos College in Norwalk on November 29.

—Nellie Noe

The Imperial Valley Assn. also has new officers, with Dale Nice as president. On his board; Don Morrison, Annette McCollough and Evelyn Musgrave.

—Babe Imbler

Dominoes Square Dance Club dances 2nd and 4th Saturdays in Westchester. On fourth Saturdays Charlie and Gertrude Tennent instruct in round dancing before the regular dance. The club has 125 members, averaging 15 squares of dancers per evening and the caller is Don Stewart.

Wyoming Welfare

The Annual Knothead Jamboree will be held at Old Faithful Lodge in Yellowstone Park on Sept. 5-7, with Johnny LeClair and Vaughn Parrish calling. Those Schoeder's Playboys, who really get around, will furnish the hoe-down.

—Walt Secor

Casper square dancers took part in the "Casperama" in connection with the city's Diamond Jubilee. The show, with a cast of 750, played 6 nights, concluding July 4th. Dancers played the roles of Pioneers and had a rousing



ROUND THE OUTSIDE RING

dance on the "prairie," a real crowd-pleaser. As more of the celebration, there was a Free Open Air Dance on July 18 with Johnny LeClair calling. —Martha O'Toole

Indiana Incidents

The 8th Annual Hoosier Square Dance Festival will be held in Evansville on Oct. 23-25. Bob Fisk, Les Gotcher and Wayne and Norm Wylie will be on the staff. Write Hoosier 8th, P.O. Box 731, Main Office, Evansville, for more information.

The 9th Annual Wabash Whirl was held in Wabash on July 19 with Duane Blake and Carl Geels as callers.

Michigan Meandering

This year marked a "first" for square dancing at the Kalamazoo County Fair on Aug. 19-20. Helen Matyas and Bob Powell shared the calling duties. Many Kalamazoo dancers have also appeared on the local TV station WKZO with Rem Wall. —George Kniss

Nebraska News

Omaha Callers' Assn. will host the 4th Annual Mid-States Square Dance Convention on Oct. 10 at the Civic Auditorium. The first "Teen Hall" at this event will be under the direction of Tom Rinker and the Night Owl Dance will be in the charge of Harold Bausch. The Paul Tinsleys will instruct rounds. Write for more details to Glenn Lapham, 4971 So. 42nd St., Omaha.

Of Moment in Minnesota

New officers for the Square Dance Federation of Minnesota, Inc. were chosen at the Annual State Convention in Mankato last June. Serving for the following year will be Al Nolden of St. Cloud as President, with "Doc" Hamilton, Lee Newton, Bob Freeley, Gene Slocum, Mable Pierce and John Wald. The Federation is in its 17th year.

The Minneapolis Aquatennial Square Dance was held on July 17 at Apache Plaza Center.

—Gil Russell

Louisiana Lore

September 11 and 12 will be the dates of the 7th Square Dance Festival of the Greater New Orleans Square Dance Assn. Dave Taylor will be the featured caller, with Pete and Ann

Peterman on the rounds. Place will be the Air-Conditioned Municipal Auditorium. Write P.O. Box 12145, New Orleans, La. —Jim Joly

Georgia Goings-On

Bob Smith of Blackshear is channeling many new dancers into the square dance activity. He graduated 7 adult squares last May, 4½ children's squares in June and is gearing up for an equally busy fall program. All classes are held in the Circle 8 Ranch Building.

Allemanding in Alaska

Representatives of the Dudes and Dames Club of Elmendorf AFB and a representative of the Anchorage Mayor, met at the Anchorage-Westward Hotel to greet the 44 members of the Ida-Laska Square Dance Club of Nampa, Ida. who were on an extended bus tour of the 49th State. Ross Crispino, tour leader, set up his equipment and three squares formed in the hotel lobby for a little early morning dancing. At 8 P.M. the Dudes and Dames hosted a special dance for the visitors at the Northern Lights Community Center on Elmendorf. This was on the longest day of the year, June 21st, and in Anchorage that means 19 hours and 21 minutes between sunup and sundown.

July saw the 13th anniversary of the Dudes and Dames and an Anniversary Dance at Elmendorf marked the occasion. For over half this time, Ed Adams has been calling for the club. With the assistance of his taw, Ida, he has taught a new class of beginners each year to compensate for the continual turnover of military personnel at the base and at nearby Fort Richardson.

—SMSGT Howard J. Dougherty

These dancers are enjoying the 6th Annual Squarama at the Northern Lights Community Center on Elmendorf AFB, Alaska. Dudes and Dames sponsored.

—Air Force Photo



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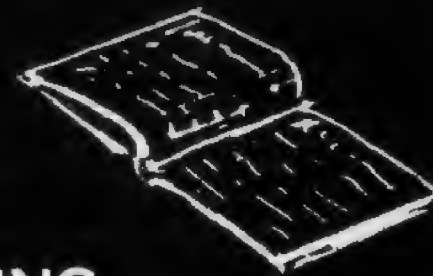
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

September 1964

ORIGINALLY, the do paso was referred to as the Texas do si do, the only difference being that in Texas you might be expected to do a continuous turning movement rather than just a partner, corner, partner, period. This month George Elliott has used the do paso for his theme and you'll find quite a few examples starting out by turning the corner first, then keeping her as a partner and continuing on with a do paso movement. Give them a try.

Forward eight and back to town
Four ladies chain three-quarters round
Turn the girl to an eight hand ring
And circle left with the dear little thing
And around you go
Corners all do paso
Her by the left go all the way around
New corner right as you come down
Back to her for an allemande thar
Boys back up a right hand star
Shoot that star a full turn around
A right to your corner all eight chain
A right and left with an arm around
And circle up eight when you come down

Forward eight and back like that
Four ladies chain the inside track
Turn the girl to an eight hand ring
And circle to the left with the dear little thing
Around you go, corners all do paso
Her by the left go all the way around
New corner right as you come down
Back to her for an allemande thar
Boys back up in a right hand star
Shoot that star with a full turn around
Go to your corner and star thru
Then allemande left with your left hand
Partners right a right and left grand

Forward eight and back with you
One and three a right and left thru
Turn your girl a half sashay
Then box the gnat across the way
Change hands and left square thru all the way
Count four hands around you go
Find old corner and do paso
Her by the left go all the way around
New corner right as you come down
Back to your own a left hand swing
Gents star right in the middle of the ring
All the way around to the same girl
That's old corner a left allemande
Partners all a right and left grand

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as you come down
Back to her for an allemande thar
Boys back up in a right hand star
Shoot that star a full turn around
A right to your corner pull her by
On to the next an elbow swing
Gents star right go cross the ring
The opposite lady a left allemande
Partners all a right and left grand

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as you come down
Back to her for an allemande thar
Boys back up a right hand star
Throw out the clutch and put her in low
Twice around the ring you go
Pass her once and listen to the band
Next time around the same girl a left allemande
Partners all a right and left grand

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as you come down
Back to her with a left hand swing
Gents star right go cross the ring
To an elbow swing
New corner lady right elbow swing
Girls star left go cross the ring
To an elbow swing
New corner lady left elbow swing
Gents star right go cross the ring
To an elbow swing
New corner lady right elbow swing
Girls star left go cross the ring
To an elbow swing
Right elbow swing just one time around
And allemande left when you come down

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner right as you come down
Back to her with an arm around
And circle up eight when you come down
Allemande left the corner doe
Come back to your own hook a right elbow
To a wrong way thar
Boys back up a left hand star
Slip the clutch and star thru
Frontier whirl and allemande left
(George Elliott, continued)

(Please turn the page)

Circle to the left and around you go
 Corners all do paso
 Her by the left go all the way around
 New corner right as you come down
 Back to her for an allemande thar
 Boys back up a right hand star
 Slip the clutch, skip one
 Skip another, skip Mother
 And allemande left

Circle to the left and around you go
 Corners all do paso
 Her by the left go all the way around
 New corner right as you come down
 Back to her with a left hand swing
 Four ladies star go cross the ring
 To an elbow swing
 Go once and a half
 Four gents star go cross the land
 Opposite lady a left allemande

SUBSTITUTE SUSIE

By Robert Valentine, Irvington, California

Four ladies chain
 One and three go forward and back
 Forward again and opposites swing
 Face those two and Susie Q
 Opposite lady with right hand around
 Back to your own left hand around
 Opposite lady with a right hand around
 Back to your own with an arm around
 Now substitute
 Center four opposites swing
 Face those two and Susie Q
 Opposite lady right hand around
 Back to your own left hand around
 Opposite lady with right hand around
 Back to your own an arm around
 All four ladies lead to the right
 Left allemande

SINGING CALL x

EVENING TRAIN

By Bob Page, Hayward, California

Record: Sets in Order 145, Flip instrumental with
 Bob Page

FIGURE

Heads (sides) cross trail behind the sides (heads)
 you stand

You double pass thru, then it's centers in
 Cast off three-quarters round, go up and back
 Cross trail thru, do a left allemande
 Do sa do round your own, you swing and you
 whirl

You promenade single file round that world
 Men backtrack twice around that old track
 Here she comes, here she comes, box that old
 gnat

Promenade your lady but you don't slow down
 Heads wheel around, cross trail thru
 Allemande, come back and promenade
 Waiting in the sun or rain
 Waiting for the evening train

SEQUENCE: Four times thru — twice for heads
 and twice for sides

CLASSMATE

By Larry Brockett, Los Alamitos, California

Promenade and don't slow down
 Heads wheel around and star thru
 Inside four Frontier whirl
 Two ladies chain, substitute
 Two ladies chain, substitute
 Center four pass thru, right and left thru
 Center four Frontier whirl, pass thru
 Eight chain three, left allemande
 (or Dixie grand, right, left, right, left allemande)

SASHAY SQUARE

By Bob Davis, Waurika, Oklahoma

Four ladies chain across the way
 All four couples half sashay
 One and three square thru
 Four hands around and when you're thru
 Face the outside, square thru
 Four hands around, you're doing fine
 Face right out, bend the line
 Star thru, Frontier whirl
 Do a left allemande
 Partner right, right and left grand

HEADS UP

WATCH IT!

By Jimmy Huff, Lafayette, Louisiana

One and three star thru, pass thru
 Circle four, head men make a line of four
 Forward and back like that
 Pass thru, wheel and deal, backtrack
 Centers in, cast off three-quarters and star thru
 Center couples substitute
 Everybody substitute
 Allemande left

SCRAMBLED SUNNY SIDE

By Bob Begg, Frankfurt, Germany

One and three dance up to the middle and back
 with you
 Go forward again and star thru then square thru
 Four hands around in the middle will do
 Count four hands, you're facing out
 Now two and four do a right and left thru
 Full turn around, you're facing out
 Join your hands and circle to the right
 Sunny side out
 Circle to the right and hear me shout
 Head gents break with your left hand
 Bend the line and don't just stand
 Circle four on the side of the floor
 Head gents break near home to lines of four
 It's forward eight and back with you
 Forward again pass thru and Frontier whirl
 Circle to the left, go round the world
 Walk all around your left hand lady
 See saw your pretty little taw
 Allemande left

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

STORMY BREAK

By Ross Warren, San Luis Obispo, California

Heads to the middle back to town
Do sa do all the way around
Swing thru when you come down
Rock that wave across the floor
Girls turn back to a line of four
Gents hook left and turn the line
Once around on a toe and heel
Exactly once then wheel and deal
Same two cross trail thru
Left allemande

WHO'S HEADS

By Pete Moore, Wiggins, Mississippi

Heads bow and swin, lead to the right
and circle four
Head men break make lines of four
Forward eight and back I say
Now just the heads half sashay
Forward eight and back you reel
Pass thru and spread the wheel
Now bend the line
Two ladies chain you're doing fine
Cross trail, left allemande

MABLE'S "H"

By Hal Neitzel, Cleveland, Ohio

Heads to the middle and back with you
Two and four do a right and left thru
Turn on around and the same ladies chain
Couple one split those two across the floor
Around just one and line up four
Forward four and four fall back
Go to the middle and then stand pat
Sides right and left thru along that line
Line of four back right out
Arch in the middle and the ends duck out
Around two between the sides you stand
Forward six and back with you
Star thru all six of you
Double pass thru, first couple go left
Next go right, right and left thru
With the first in sight
Turn on around and cross trail thru
Go left allemande

SWAN'S SURPRISE #2

By Walt Swan, Riverside, Rhode Island

Head ladies chain go cross the town
Turn 'em boys with an arm around
Heads pass thru go around one
Line up four have some fun
Forward eight and back you reel
Pass thru and wheel and deal
Girls half square thru
Then you both turn right single file
Walk past two, face the middle, line up you do
Forward and back like an old time reel
Pass thru and wheel and deal
Men half square thru then both turn right
Single file, walk past two, don't be late
Join hands and circle up eight
Just the girls up to the middle and back
Pass thru, U turn back
Nearest girl left allemande
Look for Mother, right and left grand

Here is a call that works well with the Island Chain, described fully with illustrations on page 23.

ISLAND CHAIN

As Called by Paul Hunt, New York

Allemande left and a right to your girl
A wagon wheel and make it whirl
Catch 'er left all the way round, an island chain
Head ladies wheel chain
Head gents turn corner by the right
Send her back left hand around
Side ladies wheel chain
Side gents turn corner by the right
Send her back left hand around
Head ladies wheel chain
Head gents turn corner by the right
Send her back left hand around
Side ladies wheel chain
Side gents turn corner by the right
Send her back left hand around

DO IT

RAT NOW

By Vern Smith, Dearborn, Michigan

Gents star right across the town
Turn that girl a left around
Star on back across the set
Turn your own, not thru yet
Corners all a wrong way thar
Men back up a left hand star
Slip the clutch and turn around
Allemande left that old left hand

SINGING CALL x

ROSETTA

By Billy Lewis, Dallas, Texas

Record: Kalox 1036, Flip instrumental with Billy Lewis
OPENER, BREAK and ENDING
Join hands and make a ring you circle left I sing
Allemande left weave by one (swing the next)
You swing this girl promenade and don't slow down
Heads (sides) wheel around do a right and left thru
Cross trail thru skip one girl the corner allemande
Come on back and promenade go round the land
Oh Rosetta, my sweet Rosetta
In my heart dear there is no one but you
FIGURE
Heads (sides) lead right you circle four and make a line
Without a stop you do a right and left thru (same two)
You make a right hand star and turn it one time around
Back out and circle eight go walking round the ring
Sides (heads) two couples star thru, pass thru and swing
Swing this girl around then promenade that ring
Oh Rosetta, my Rosetta
You're the girl that I'm looking for
SEQUENCE: Opener, Figure twice for heads, Break, Figure twice for sides, Ending

SMOOTH AND SENTIMENTAL

YESTERDAY'S MEMORIES

By Dave and Lucille Fike, Colorado Springs, Colo.

Record: Sets in Order 3147

Position: Intro, Open-Facing; Dance, Semi-Closed facing LOD

Footwork: Opposite, directions for M except as noted

Meas. INTRO

1-2 Wait; Apart, Tch, To Semi-Closed, Tch;
Partners facing, M's back to COH, M's R and W's L hands joined wait 1 meas (4 cts); step apart on L, point R twd partner, step on R to SEMI-CLOSED pos facing LOD, tch L to R.

PART A

1-4 Fwd, —, Back, —; Back, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step;

In Semi-Closed pos facing LOD step fwd L dipping slightly, hold 1 ct, rock bwd on R, hold 1 ct; step bwd, close R to L, step fwd L again dipping slightly and brushing R lightly fwd; starting M's R and prog LOD do two fwd two-steps.

5-8 Fwd, —, Back, —; Back, Close, Fwd, —; Fwd Two-Step, Fwd Two-Step;

Repeat action of Meas 1-4 starting M's R ft.

9-12 (Vine) Side, Behind, Side, Brush; Side, Behind, Face, Tch (to Butterfly); (Vine LOD) Side, Behind, Side, Brush; Side, Behind, Side, Tch (to Closed);

Releasing Semi-Closed pos step swd L twd COH (W twd wall), XRIB of L, step L to side, brush R slightly to side of L; vine back twd partner stepping R to side, XLIB of R, step R turning to face partner, tch L beside R assuming BUTTERFLY pos M's back to COH; vine in LOD side L, XRIB of L, step L to side, brush R slightly to L; vine in RLOD stepping to side on R, XLIB of R, step R to side, and tch L beside R assuming CLOSED pos M facing wall.

13-16 (Box) Side, Close, Fwd, —; Side, Close, Thru (to Semi), —; Fwd Two-Step; Fwd Two-Step;

In Closed pos do a box two-step stepping side L, close R to L, step fwd L, tch R to L; step side R, close L to R, step thru in LOD on R to SEMI-CLOSED pos, tch L to R; in Semi-Closed pos do two fwd two-steps traveling in LOD.

PART B

17-20 Walk, —, 2, —; Side, Close, Cross (to Half-Open), —; Wheel (R), 2, 3, Brush; Fwd, 2, 3, Tch;

Still in Semi-Closed pos starting M's L do 2 slo steps fwd in LOD; step L to side in LOD, close R to L, releasing Semi-Closed pos and sliding M's L arm around W's waist as W slides her R arm around M's waist and OVER his L arm to HALF-OPEN pos XLIF of R to face RLOD, hold 1 ct; in Half-Open pos do a quick RF

couple wheel stepping R,L,R, brush L making one complete turn to end facing RLOD; prog in RLOD step fwd L,R,L, tch R to L (W on outside).

21-24 Walk, —, 2, —; Side, Close, Cross, —; Wheel (L), 2, 3, Brush; Fwd, 2, 3, Tch;
Still in Half-Open pos facing RLOD starting M's R walk fwd 2 slo steps as in meas 17; step to side on R, close L to R, changing hold by dropping M's L and W's R arms and placing M's R around W's waist as W places her L arm around M's waist OVER his R and both XIF with M's R (W's L) to face LOD in Half-Open pos, hold 1 ct; do a LF couple wheel in three quick steps L,R,L, brush R to end facing LOD in SEMI-CLOSED pos; travel fwd in LOD 3 steps R,L,R, tch L to R.

25-28 Walk, —, 2, —; Cut, Back, Cut, Back; Walk, —, 2, —; Cut, Back, Cut, Back;

In Semi-Closed pos facing LOD walk fwd 2 slo steps; cross L over R taking wgt, step bwd R, cut L over R, step bwd on R; repeat action of meas 25 and 26.

29-32 Fwd Two-Step; Fwd Two-Step (to Face); (Box) Side, Close, Fwd, —; Side, Close, Thru (to Semi), —;

Starting M's L ft do 1 fwd two-step prog in LOD; repeat the fwd two-step starting M's R and turning to face partner and wall on last step in LOOSE CLOSED pos; repeat the box of meas 13 and 14 stepping side L, close R to L, fwd L; step side on R, close L to R, step thru in LOD on R to SEMI-CLOSED pos to repeat dance. DANCE THRU TWICE PLUS ENDING

Tag: Fwd, —, Back, —; Apart, —, Point and Smile!

Repeat action of meas 1; step apart on L, point R twd partner and acknowledge with a SMILE.

CATCHY

IS YOU IS MY BABY

By Ralph and Jeanette Kinnane,
Birmingham, Alabama

Record: Grenn 14062

Position: Closed, M's back to COH

Footwork: Opposite, directions for M except as noted.

Meas. INTRO

1-4 Wait; Wait; Dip Bwd, —, Recover, —; Twirl, —, 2, —;

In Closed pos (M's back to COH) wait two meas; dip bwd twd COH on L, hold 1 ct, recover by stepping fwd twd wall on R, hold 1 ct; M walks LOD two slo steps (L,R) as W makes progressive RF twirl in two slo steps (R,L) to end in BUTTERFLY pos M's back to COH.

DANCE

1-4 Side, Close, Side, —; Behind, —, Side, Close; Side, —, Thru, —; Pivot (1/2), —, 2, —;

Step to side in LOD on L, close R to L, step to side on L, hold 1 ct; step behind

on R (W XIB also), hold 1 ct, step to side on L, close R to L; step to side on L, hold 1 ct, step thru in LOD on R to SEMI-CLOSED pos, hold 1 ct; take CLOSED pos and in two slo steps couple pivot (L,R) to end M facing COH.

5-8 (Hitch) Fwd, Close, Back (Turn), —; (Hitch) Back, Close, Fwd (Turn), —; Turn Two-Step; Turn Two-Step;

Step fwd twd COH on L, close R to L, step diag bwd in RLOD on L turning to face LOD, hold 1 ct; step bwd on R, close L to R, step fwd in LOD on R and turning $\frac{1}{4}$ to face wall, hold 1 ct; do two RF turning two-steps to end in BUTTERFLY pos, M's back to COH.

9-16 Repeat Action of Meas 1-8 above ending in OPEN pos facing LOD.

17-20 Turn, —, Step, Step; Face, —, Step, Step; Behind, —, (Turn) Side, Close; Behind, —, Back, Close;

Step fwd in LOD on L swing joined hands thru turning back to back, hold 1 ct, step in place on R, then in place on L; step to side on R and turning to face partner in BUTTERFLY pos, hold 1 ct, step in place on L, then in place on R; step L XIB of R (W XIB also) and turning to face RLOD (M's L and W's R hands joined) hold 1 ct, step to side twd COH on R (to about arm's length) close L to R turning slightly diag back to back; step R slightly XIB of L (W XIB also) hold 1 ct, step diag bwd in LOD twd partner on L, close R to L ending in REVERSE OPEN pos.

21-24 Back, —, Back, —; (Face) Side, Tch, Side, Tch; Roll, —, 2, —; 3, —, 4, —;

Step bwd in LOD on L, hold 1 ct, step bwd on R, hold 1 ct; swing L thru and turning to face partner in BUTTERFLY pos step to side in LOD on L, touch R to L, step to side on R, touch L to R; roll LOD in four slo steps (M LF, W RF) to end in BUTTERFLY pos M's back to COH.

25-28 (Vine) Side, Behind, Side, —; (Lock) Fwd, Behind, Fwd, —; Face To Face; Back To Back;

Step to side in LOD on L, behind on R (W XIB also), to side on L, hold 1 ct; step thru in LOD on R to OPEN pos, step L XIB of R, step fwd again on R, hold 1 ct; turning to face partner in BUTTERFLY pos step to side in LOD on L, close R to L, step to side on L and pivot (M RF, W LF) to a Back to Back pos, hold 1 ct; step to side on R, close L to R, step to side on R and pivot (M RF, W LF) to SEMI-CLOSED pos facing LOD, hold 1 ct.

29-32 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip, —, Recover, —;

Do two fwd two-steps LOD; step L XIF of R slightly twd RLOD, step back on R, draw L XIF of R again, step back on R; still in Semi-Closed pos dip bwd in RLOD

on L, hold 1 ct, recover by stepping fwd in LOD on R, hold 1 ct.

DANCE THRU THREE TIMES

Ending: Touch, —, Apart, —; Point

COOPERATIVE WALTZ

JOY

By Dena Fresh, Wichita, Kansas

Record: Lloyd Shaw 259

Position: Open facing LOD, inside hands joined

Footwork: Opposite, directions for M except as noted

Intro: Wait 2 meas; balance apart and together with a bow

Meas.

1-4 Waltz Away, 2, Close; Together, 2, Close; Away, 2, Close; Wheel (LF $\frac{1}{4}$), 2, 3;

Starting M's L (W's R) waltz slightly away and fwd; waltz together and fwd; waltz away; wheel as a couple LF $\frac{1}{4}$ turn so as to face COH and all couples join hands in a large circle.

5-8 Into Center, 2, Close; Step, Lift, —; Back Out, 2, Close; Step, Touch, —;

With all hands joined starting M's L (W's R) waltz into center L,R,L; step R, swing L fwd and rise onto R toe (lift), swinging joined hands high; back out to place (L, R,L); step R, touch L to R, hold.

9-12 Ladies Solo R Face Waltz Into Center; On Around; Back Straight Out, 2, 3; 4, 5, 6;

Dropping all hands W turn R face and solo waltz one complete revolution into the center using 6 cts; back straight out to place in 6 cts as M waltz balance L;R;L;R.

13-16 Men Into Center; Turn R Face ($\frac{1}{2}$); Move Out to Partner, 2, 3; 4, 5, 6;

Beginning on M's L take 3 steps into center L,R,L; turn R face R,L,R to face wall; move out twd partner with 6 steps beginning on L ending in LOOSE CLOSED pos M's back to COH (W balance R;L;R;L;).

17-20 Vine in LOD, 2, 3; 4, 5, 6; Waltz Balance L; Waltz Balance R;

Starting M's L (side, behind, side, front, etc) dance a grapevine in LOD for 6 cts; waltz balance L; waltz balance R.

21-24 Vine in LOD; 4, 5, 6; Change Sides; Step, Touch, —;

Repeat the grapevine; blending to BUTTERFLY pos change places with W turning in front of M under her L and his R arm; Step R, touch L, hold 1 ct coming back to LOOSE CLOSED pos.

25-28 Vine in RLOD; 4, 5, 6; Change Sides; Face, Touch, —;

Repeat the grapevine in RLOD for 6 cts; change back so M's back is to COH; face partner and take CLOSED pos while doing step, touch, —.

29-32 Balance Back; Maneuver; Waltz; T

Balance back on M's L and hold; step fwd on M's R to a wal

do one R face turning waltz; twirl W to OPEN pos.

Sequence: Music is played four times. At the end of the 4th time thru, on the last measure, twirl the W into BUTTERFLY pos, M's back to COH and dance the 4 measure tag as follows:

Balance L; Balance R; Twirl; and Bow

For a delightful mixer: On measure 15 instead of the M moving out to his partner, he may move diagonally to the lady on his left.

The following Cross Fold dances were submitted by Sam Grundman, Berkeley, California.

**Heads pass thru, separate around one
Forward eight and back you roll
Pass thru, ends cross fold
Left allemande**

**Four ladies chain three-quarters round
Turn 'em there in the usual way
Then roll away half sashay
Heads forward and back you run
Pass thru around one
Forward eight and back you roll
Pass thru, ends cross fold
Right and left grand**

**All four couples half sashay
Into the middle and back
Sides cross trail around two
Hook on the ends here's what you do
Forward eight come on back
Star thru, backtrack
Double pass thru stand back to back
Ends cross fold, left allemande**

**Four ladies chain across the square
Turn 'em on around when they get there
Same ladies chain three-quarters round
Turn 'em there with an arm around
Head two couples pass thru
Separate go round one
Forward eight back with you
Star thru across from you
Double pass thru stand back to back
Ends cross fold, right and left grand**

CONTRA CORNER

BONNIE LASS OF ABERDEEN

Traditional

1, 4, 7 active, DO NOT CROSS
Down the outside, below two couples
Cross on over and cast up one
Forward six and back
Right hand to partner three-quarters round
Forward six and back
Left opposite corner, left hand around
Partner now by the right
Turn other corner left hand around
Then actives swing your own

HAZY

By Roy Haslund, Winnipeg, Manitoba

**All four ladies chain across
Turn them boys so they don't get lost
Head two star thru
Pass thru, go right and left thru
With the outside two, turn the girl
Allemande left**

LONG TRACK

By Sparky Sparks, Clearlake Highlands, California

**Head couples do a right and left thru
Turn 'em boys like you always do
Same two couples lead to the right
Circle four don't take all night
Head gents break to lines of four
Forward up and back you reel
Pass thru then wheel and deal
Double pass thru don't take all night
First couple left, next go right
Right and left thru with the first old two
Turn your girl then square thru
Count four hands around you do
The center four star thru
Do a right and left thru and turn old Sue
Pass thru, all four couples Frontier whirl
Circle up eight go round the land
Allemande left that corner maid
Come back one and promenade
Don't slow down, keep walking around
Head two couples wheel around
Right and left thru and turn your girl
Star thru, eight chain thru
Do a right and left thru then star thru
Forward eight and back that way
All four couples do a half sashay
Then half square thru
Right and left grand**

FUMBLE FINGERS

By Bob Kent, Warwick, Rhode Island

**Promenade go round the town
Keep going don't slow down
Heads wheel around pass thru
Sides wheel around and follow those two
All promenade
Heads wheel around and pass thru
Sides wheel around and follow those two
All promenade
Sides wheel around and pass thru
Heads wheel around follow those two
All promenade
Sides wheel around, cross trail
Left allemande**

SPREAD

By Pete Moore, Wiggins, Mississippi

**Head ladies chain right
New head ladies chain across
Heads to the middle and back with you
Heads to the middle half square thru
Circle up half with the outside two
Drive thru, U turn back and circle up four
Ladies break make lines of four
Forward eight and back you reel
Pass thru and spread the wheel
Cross trail, left allemande**

EXPERIMENTAL DRILLS

On page 62 of this issue you'll find the description of Star Wheel sent in by Bill Roundtree of Wilton Manors, Florida. Bill also sent in some examples of the figure which are listed below. Have fun with them. One doesn't work — which one?

Heads star wheel, behind those two
Sides star wheel, you do it too
There you are, left allemande
Away you go right and left grand

Head ladies chain
Side two right and left thru
Heads star wheel
Sides pass thru, left allemande

Sides right and left thru
Heads star wheel, double pass thru
First couple left, second right
Right and left thru with those in sight
Cross trail thru, left allemande

All four ladies chain
Two and four right and left thru
One and three star wheel
Double pass thru, cloverleaf
Double pass thru, first couple left
Second couple right
Right and left thru, cross trail thru
To a left allemande

Side ladies chain
Sides right and left thru
Heads to the right
Circle up four, break to a line
All four couples star wheel
To a left allemande

HAPPY FLAT DISH

By Bob Hayden, Lake Jackson, Texas

Head two ladies chain to the right
Side couples go right and left thru
Four ladies chain across I say
One and three half sashay
Lead to the right and circle four
Ladies break and make a line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, face the middle
Star thru, pass thru
Left allemande

HILLTOP HASH

By John Ward, Alton, Kansas

Four ladies chain across the way
The head two couples half sashay
Then lead to the right and circle four
Ladies break to a line of four
It's forward eight and back you reel
Now pass thru and wheel and deal
Face your partner and back you reel
Now pass thru and wheel and deal
Centers star thru and then
Everybody Frontier whirl
Same girl left allemande

MOVE UP

By Julius King, Lexington, Massachusetts

Head two ladies chain to the right
Turn on around don't take all night
New side ladies chain
Across the middle, gone again
Heads forward back with you
Star thru, pass thru
Square thru three hands with you
Count to three and the center two
Cross trail thru and U turn back
Square thru three hands there, Jack
Outside two Frontier whirl
Cross trail thru and U turn back
Square thru three-quarters man
Find the corner, do a left allemande

SINGING CALL

HEY LI LEE LI LEE

By Jerry Haag, Cheyenne, Wyoming

Record: Wagon Wheel 201, Flip instrumental with
Jerry Haag

OPENER, BREAK and ENDING

Heads (sides) promenade, all the way round
Hey li lee li lee lo
Sides square thru four hands around Hey li lee,
li lee lo
Right and left thru the outside two, turn your
girl and dive thru
Square thru three-quarters man, allemande left
and right and left grand
If you want to sing it goes like this — Hey li lee,
li lee lo

Do sa do when you meet your miss, promenade
and sing along

Hey li lee li lee li lee, Hey li lee li lee lo
Hey li lee li lee li lee, Hey li lee li lee lo

FIGURE

Heads (sides) forward back with you, then do a
right and left thru

Turn the girl and star thru, square thru five
hands you do

Five hands and when you're thru then split the
outside two

Round one make a line of four, up to the middle
and back once more

Star thru and Frontier whirl, swing the corner,
swing that girl

Allemande left your corner maid come back and
promenade

Hey li lee li lee li lee, Hey li lee li lee lo
Hey li lee li lee li lee, Hey li lee li lee lo

ALTERNATE VERSES

I know a girl who lives on a hill Hey li lee
li lee lo

She won't dance but her sister will, do sa do,
promenade and sing

Hey li lee li lee li lee, Hey li lee li lee lo
Hey li lee li lee li lee, Hey li lee li lee lo

I know a place we ought to go Hey li lee li lee lo
They square dance there all night you know,
do sa do and promenade and sing

Hey li lee li lee li lee, Hey li lee li lee lo
Hey li lee li lee li lee, Hey li lee li lee lo

The following dances are good workshop material on the basic Cross Fold. The first group was submitted by Wendell Abbott of Stockbridge, Michigan.

CROSS FOLD CROSS WIND

Heads to the right circle four
Break right in to lines of four
*Go up and back so bold
Pass thru, the ends cross fold
Centers turn back and square thru
The others divide and star thru
Go right and left thru is what you do
Turn your girl and star thru*
(Repeat 3 times then left allemande)

CROSSED COMPROMISE

Heads to the right circle four
Break right out to a line of four
*Pass thru, ends fold, centers turn back
Square thru five hands, others face
And star thru, Frontier whirl, cross fold
Do sa do to an ocean wave, rock it
Go right and left thru then star thru*
(Repeat once to a left allemande)

CROSSED DOUBLE DIXIE

Side ladies chain across with you
Same couples right and left thru
Head gents face your corner and star thru
Then circle eight is what you do
Four gents up and back with you
Now square thru four hands to the outside two
Split them make a line of four
Go forward up and back so bold
Then pass thru, the ends cross fold
Girls turn back and Dixie chain
She goes left, he goes right
Allemande left with the first in sight

PASS AND FOLD

Four ladies chain three-quarters round
Heads to the right and circle the town
Head men break to lines you're told
*Pass thru and ends cross fold
Centers turn back and pass thru
Square thru four hands you do
When you're thru bend the line*
(Repeat twice)
Then pass thru, ends cross fold
Centers turn back, pass thru, left allemande

CROWDED CORRIDOR

Sides right and left thru
Same ladies chain you do
Heads whirl a half sashay
Lead to the right and circle that way
All the way round and a little bit more
Ladies break to a line of four
Up and back you reel
Pass thru and wheel and deal
Centers square thru five hands
Others face and star thru
Then Frontier whirl, cross fold
And there's the corner, left allemande

KINDERGARTEN CROSS FOLD

Heads to the right and circle up four
Head gents break to lines of four
*Up and back so bold
Pass thru the ends cross fold
Centers turn back and pass thru
Square thru you keep in time
Four hands then bend the line*
(Repeat once for a left allemande)

HI-LEVEL HI-JINKS

Circle left around I say
Then whirl away with a half sashay
Face your corner, star thru
Then Frontier whirl and cross fold
There she is, left allemande

or

Face your partner, star thru
Circle left sunny side out
Whirl away with a half sashay
Circle left same old way
Turn corner under, change hands
Star thru and Frontier whirl
Cross fold and find the corner
Left allemande

SINGING CALL x

MEXICAN JOE

By Vera Baerg and Larry Brockett,
Los Alamitos, California

Record: MacGregor 1035, Flip instrumental with
Verg Baerg
OPENER, MIDDLE BREAK and CLOSER
Join your hands and circle round that big old
ring
Get on home, remember boys, you don't have
time to swing
One and three lead to the right, circle round
that track
Head gents break to make a line, go walkin' up
and back
Pass thru, fold the ends, you star thru and then
Bend the line and cross trail, your corners
allemande
Come back one and promenade and don't you
dare be slow
Get on home and swing with your Mexican Joe
FIGURE
All four ladies chain across, turn the girls and
then
Same four ladies chain right back, you turn 'em
left again
One and three lead to the right circle half the
town
Dive thru, swing thru go one time around
Box the gnat and square thru three hands round
you go
Swing that corner lady and then you promeno
Dancin', romancin', always on the go
Get on home and swing with your Mexican Joe
TAG
Get on home and swing with your Mexican Joe
SEQUENCE: Opener, Figure twice for heads, Mid-
dle Break, Figure twice for sides, closer Tag

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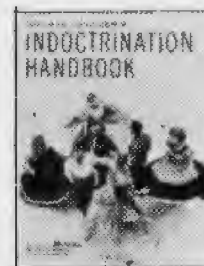
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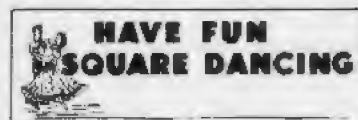
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(Letters, continued from page 3)
on regular club calling and they are in turn breaking in some new callers who are conducting a class for beginning square dancers at the N.C.O. Club in Tehran . . .

Ralph Piper
Minneapolis, Minn.

Dear Editor:

Has Sets in Order ever made a survey of how many *great* grandparents are active in square dancing? It might be an interesting project for your publication. We know of only

one couple — Faith and Harvey Bell of the Ichabods in Tucson, Arizona.

Elsie McGuff
Sacramento, Calif.

O.K. square dancin' great grandparents—sound off! Editor

Dear Editor:

To the advice of Chip Hendrickson in the May Sets in Order on, "Take Smaller Steps" (to the men), I'd like to add a pet peeve or two of my own.

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Using simple arithmetic you will find the approximate extra distance a lady has to travel in a full promenade. I am irked when I have to take a skip and hop to keep from being dragged by my partner, who hasn't adjusted his stride, but plows manfully on.

And then when dancers, so far off time that they reach "home," fill in with a spin or just stand until the music is ended, I feel still more irked...

It's just no fun to dance that way.

Carrie J. Stahl Derby, Conn.

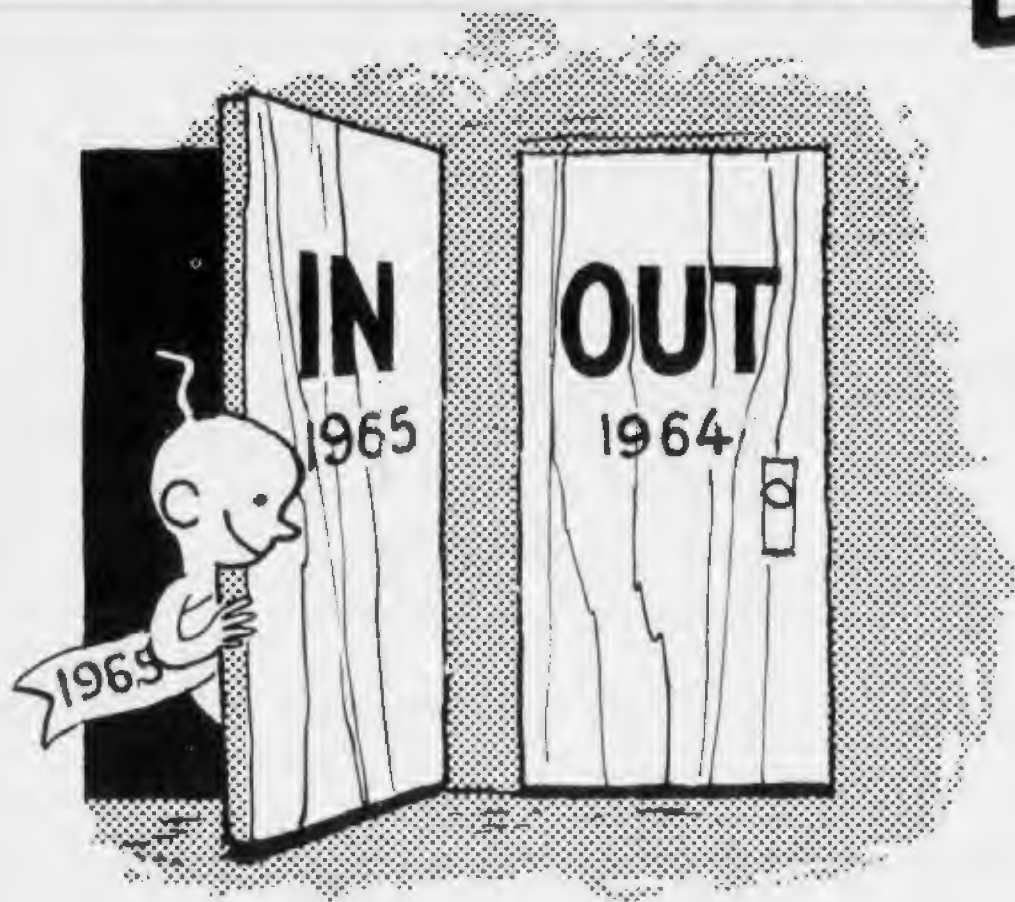
What Ever Happened To —

Dear Editor:

In the May issue of Sets in Order under the heading of "As I See It," sub-paragraph "What-ever Happened To—," you asked about Heber Shoemaker.

Last Saturday night in Hoquiam, Washington, the taw and I danced to Heber Shoemaker calling a special dance and acting as Ring Master for the Clam Diggers Three Ring Circus. This is an annual event and the decorations alone are well worth going to see. I am given

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write Joe Haase, Rec. Dir., DuPont Lodge, Corbin, Kentucky

to understand that Heber has for the most part retired from calling except for a special dance now and then.

Lou Nadeau
Silverdale, Wash.

Dear Editor:

I noticed that in the May Sets in Order you were asking about some of the "old callers" and where they are. Frank Pecinovsky lives in Kansas City, Mo., and works for the government but doesn't square dance any more.

About two years ago we danced to Paul

Phillips in Mission, Kansas. At that time he lived in Oklahoma City. Also, my nephew who is in service wrote me that he had danced to Cal Golden in Goose Bay, Labrador, some time ago...

Webb and Betty Coppinger
Topeka, Kansas

Thanks to everyone who helped us "locate" the Old Timers. Cal Golden has turned up in California and we have quite a story on Kirby Todd.
Editor

Meg Simkins

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ONLY

Dear Editor:

This is a good opportunity to tell you how much my wife and I enjoy our copies of Sets in Order. Each issue is thoroughly read and later filed for future reference.

Ken Langbell Missoula, Mont.

Dear Editor:

...We enjoy Sets in Order and look forward to receiving it each month. It has a wealth of information and is very helpful.

Mickey Trumpfbeller
Kenmore, N.Y.

MAGAZINES TO WORLD'S FAIR

Square dance magazines which would like to do a little proselytizing for their hobby may do so by providing "give-away" publications to be used at the square dancing demonstrations at the World's Fair in New York. Area directories are especially important and in demand. Quantities of magazines may be sent to Mrs. Harry F. Meyers, World's Fair Committee, Box 512, Huntington, N.Y. Here is a way to spread the word on square dancing and on your own publications, to boot.



Jack

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By Jack Jackson, Columbus, Ohio

TRY IT and YOU'LL LIKE IT

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YESTERDAY'S MEMORIES

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BADGES THAT MEAN SOMETHING

Square dancers are known for their ample hearts and generous ways—and for liking to wear badges for seemingly limitless reasons. Up in Andover, Mass., dancer Herbert Borer of the Rocketeers Club, has come up with an idea which satisfies all counts. Having read in a magazine about the Foster Parents Plan, whereby underprivileged children all over the world are benefited, Borer decided his square dance friends would like to get in on this act.

Accordingly, contact was made with the

organization and Borer's group, called the Chain Gang, have financially adopted Marina Monsalve, a 10-year-old Colombian girl in South America. \$15.00 per month is contributed to Marina's support by the group and has made her life in a large family with many problems, medical and otherwise, much happier.

Dancers who are members of the Chain Gang contribute \$1.00 a year to this project and in return they receive a badge that really means something. Herbert Borer makes the

We Owe Our Growth to Your Demand for Quality



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Bill Bettina

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A few areas are still open and inquiries from rated accounts will have our prompt attention as to eligibility and confinement.

Look what's new! . . . and personalized for you!

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2½" chrome ring on belt-
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personalized with names
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Specify thread color and wording for personalization.



**When you all join
hands . . . please
make this note:**

**Keep hands dry . .
use a new
Towel-Tote**



Hoedown Balcony

107 S. Tejon, Colorado Springs, Colorado

badges by hand. They are enclosed in plastic with multi-colored plastic tape at the corners and a brass chain affixed to either side. The badges carry the name, square dance club, home town and number of the contributors. Each man is identified with a "missing link" number and his wife holds the same number plus one half!

Enthusiasm for the project and for the honor of wearing the Chain Gang badges has spread quickly, with hundreds of members representing 40 square dance clubs and including resi-

dents of 79 communities in 11 states. Borer not only makes the badges but issues newsletters to the members and is the official "letter-writer" to Marina in Colombia. Marina has also written to the group, which operates under a constitution and by-laws. Objective of the Chain Gang Club is stated as follows, "Initially to promote understanding, harmony and warm fellowship to brother and sister square dancers. Materially, to establish an annual fund in the name of square dancing, and specifically by and from the Chain Gang for the better-



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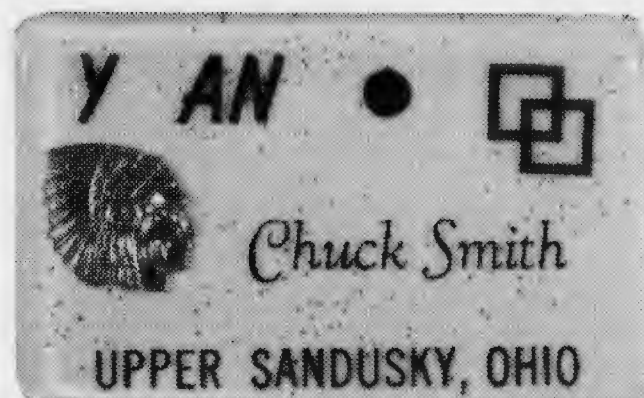
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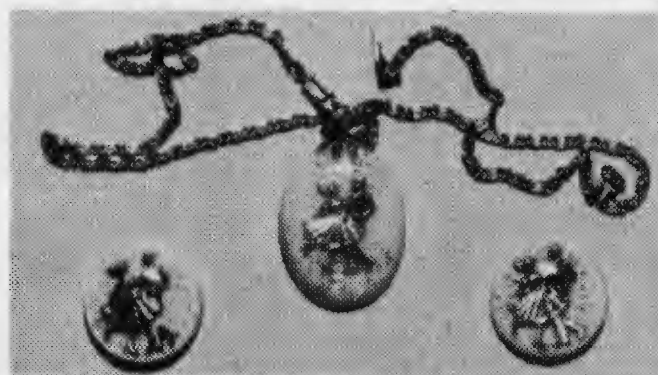
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AVAILABLE

ment of a child provided by name from Foster Parents, Inc."

We are indebted to Charlie Baldwin of the New England Caller and to the Lawrence (Mass.) Eagle-Tribune for the facts in this heart-warming story.

A CALLER TO A NEW CLASS

By Joseph L. Nolte, Charleston, S.C.

The caller, exhausted and white,
Soon shouted with all of his might,
"I will do my best
But I have a request—
Will you first learn your left from your right?"

RECIPE FOR HAPPINESS

Author Unknown

2 Heaping Cups of Patience
1 Heart Full of Love
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1 Dash of Laughter
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—With thanks to Edna Manson, Cherry Valley, Ill.



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The CALLER OF THE MONTH



Gloria Rios — Westfield, Mass.

WHEN SHE WAS a little girl, energetic Gloria Rios used to climb ivy vines two stories high to watch her parents square dancing with their friends in the paneled coach house adjacent to their home. Gloria's father was caretaker of a large estate on the famed Charles River in Needham, Mass. When Gloria was in her teens, the season's highlight was the "Barn Dance" in the Coach House with chums.

After her marriage to "Medo" Rios and graduation from State College with a degree in education, Gloria was Physical Director of the Westfield "Y" and taught New England square dancing as one of the activities. When the first set of western square dance lessons was offered, the Rioses enrolled. On the first night, Medo commented to Gloria, "You can call like that."

To uphold her husband's belief in her, Gloria started to call and credits Earl Johnston of Vernon, Conn. with having given her the "key" that opened the door to her calling.

Now the mother of 5 children, Gloria's program would stagger the ordinary individual. She runs the Woodlands, a "home" for square dancing featured in the June, 1964, Sets in Order. She directs private camps there in the summer. She calls for two clubs regularly and



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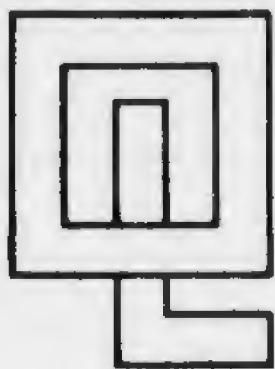
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is in her 4th season of teaching a callers' course in the area. She guest calls all over New England and parts north, south, east and west. She has been on the staff of several Conventions and clinics; has called at numerous festivals and records for TOP label.

She has had a one-hour square dance radio program for two years. She is a member of the Springfield Area Callers' Assn. and the New England Callers' Council; serves as Chairman of the Education Committee of Eastern District Square and Round Dance Assn.

Gloria's vitality and prowess have landed her in the pages of Marquis' "Who's Who in American Women." She lives by the motto, "Aim high, be busy, don't quit!" and believes that, "Dreams without action produce little result." She's a living proof of both axioms.

GENEROUS SQUARE DANCERS

An item in the Valley Times, covering the sprawling San Fernando Valley north of Los Angeles, Calif., gives another proof of the generous natures of the square dance fraternity. The Young-At-Hart Club, meeting at William

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S. Hart Union High School, gave \$600.00 to the school's Scholarship Fund at the club's eighth annual banquet. This amount provided two scholarships for some worthy young people. The Ron Bryants of Newhall and Harold Tillers of Canoga Park made the presentation.

ANOTHER PUBLICATION TO LIGHT

Still another publication has come across the Sets in Order desks and will join happily the other ninety-plus which are received each month. This is The Valley Circle, Official Publication of the Fraser Valley Square Dance

Assn. in British Columbia. It is a mimeographed bulletin specializing in news of clubs in the area, lists coming events and also contains dance directions and some advertising relating directly to square dancing.

SQUARE GEM

A hint to the girls. I find in ironing puff sleeves and tiered skirts that to run them over an electric light bulb (hot, of course), fluffs them out beautifully in no time at all.

—Katie King, Portland, Ore.

A crisp one dollar bill goes to Katie for her Square Gem.

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"PUT YOUR DREAMS AWAY"

by Irene and Bill Hart
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Maynard and Claire Thomas—Cleveland, Ohio

THREE SQUARE DANCE CALLERS in the Cleveland area receive the nod for bringing Maynard and Claire Thomas into the field of round dance teaching. In 1955 Ralph Pavlik and Ivan Crissinger asked them to teach basic rounds in their square dance classes. Harold Neitzel, caller and round dance teacher, aided and encouraged the Thomases in this new venture. For several years they taught easy, fun routines that square dancers enjoyed particularly.

In 1956 the Thomases journeyed to Chicago for the International Convention and saw some beautiful round dance exhibitions. They were so especially impressed with Lucyan Ziemba's St. Louis Carousels and the flowing rhythm of the entire floor of round dancers that then and there they decided they must look further into this fascinating activity.

Thus began their trips to institutes, conventions, festivals—anywhere they could observe and learn from the top round dance teachers in the nation. "They have all contributed to our knowledge, understanding and enthusiasm which we in turn try to impart to our dancers at home," says Claire.

At present Claire and Maynard have two round dance clubs, Hi Notes in its sixth year

IS THIS THE YEAR...

that Rounds will come back, very simply, to the square dance party? **Waltzes**—that is?

We have a list of a dozen or more round dances that square dancers can do without feeling pushed. And many of them are waltzes. The dances are described.

We also have a proven waltz instruction album: Album #4-LP "Learning to Waltz."

If you are interested, drop us a card.

Lloyd Shaw

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JEWELRY

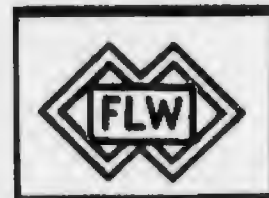
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WW 201—"HEY LI LEE LI LEE"
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Designed for
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everywhere*

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Callers' Supply Company
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and Gay Notes in its second year. In these clubs they often dance a tip of squares; they like the change of pace just as they like to do rounds at square dances. They also program rounds at several square dance clubs and teach a mixer now and then.

The Thomases believe wholeheartedly that dancers should be encouraged to seek the kind of round dancing that gives them the most enjoyment, whether it is an easy mixer at a square dance or a more difficult routine at a round dance club. "Dancing is essentially recreation," says Maynard, "and when people find themselves out of their element and not enjoying a specific recreation such as round dancing, they will find another."

(Record Reviews, continued from page 6)

AS LONG AS I'M SINGING — MacGregor 1032

Key: B flat Tempo: 128 Range: High HD

Caller: Julius King Low LE

Music: Western 2/4 — Guitar, Accordion, Piano, Bass, Drums

Synopsis: (Break) Allemande — do sa do — men star left — star promenade — men back out, full turn — around left hand lady — see saw — allemande — promenade — swing. (Figure) Ladies chain — promenade — heads wheel — pass thru — star thru — swing thru — up and back — box the gnat — crosstrail — U turn — swing — promenade.

Comment: Music is typical of this label and well played. The dance patterns are interesting. The tune is a little jumpy and recorded towards the high side but good singers may enjoy calling it. Rating: ☆☆

**I'M WALKIN' THE FLOOR OVER YOU —
Blue Star 1733**

Key: D Tempo: 127 Range: High HC

Caller: Al Brownlee Low LB

Music: Western 2/4 — Banjo, Piano, Guitar, Drums, Bass

Synopsis: (Figure) Head ladies chain right — heads star thru — frontier whirl — all four half-sashay — box the gnat — swing thru — balance — right hand swing — allemande — do sa do — promenade. (Break) Circle — allemande — do sa do — circle — allemande — weave — do sa do — swing — promenade.

Comment: A good Western tune and dance patterns that are interesting. Many callers will find a place for this in their programs. Rating: ☆☆

MISSION BELLS — Longhorn 141

Key: B flat Tempo: 120 Range: High HA

Caller: Red Warrick Low LB

Music: Western 4/4 — Guitar, Vibes, Saxophone, Banjo, Piano, Drums, Bass

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Synopsis: (Figure) Heads promenade half — right and left thru — square thru — right and left thru — star thru — pass thru — right and left thru — cross trail — corner swing — new corner do sa do — promenade — men roll back, promenade new girl — heads wheel — right and left thru — pass thru — star thru — square thru $\frac{3}{4}$ — swing — circle — roll away — swing — promenade.

Comment: Music is quite well played but recorded at a slow tempo. The dance patterns are interesting and by increasing the record speed a bit the dance makes a good change of pace. Rating: ☆☆+

ST. LOUIS WOMAN — Top 25083

Key: A Tempo: 129 Range: High LE

Caller: Ray Bohn Low LA

Music: Standard 2/4 — Guitar, Banjo, Saxophone, Drums, Bass

Synopsis: (Figure) Ladies promenade — do sa do — swing — heads square thru — corner do sa do — eight chain thru — pass her by — corner swing — allemande — box the gnat — pull by — allemande — weave — swing — allemande — promenade — swing. (Break) Allemande — do sa do — men star left — pick up partner — men back out full turn — ladies chain — chain back — corner do sa do — see saw — allemande — box the gnat — pull by — allemande — weave — swing — allemande — promenade — swing.

Comment: The tune is "St. Louis Blues." The dance patterns are conventional and quite pleasant to dance. The record is pitched quite low and to generate excitement a caller may have to deviate from the tune. Rating: ☆☆

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-August.

SINGING CALLS

Hey Li Lee Li Lee	Wagon Wheel 201
Hello Dolly	Blue Star 1729
Rosetta	Kalox 1036
Blue Moon of Kentucky	Blue Star 1719
Jealous Heart	Hi-Hat 306

ROUND DANCES

Green Door	Belco 207
Cape Cod Waltz	Windsor 4695
Hooten-Toot	Grenn 14063
Teasin' Melody	Hi-Hat 804
Kentucky Home	Grenn 14059

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

MY HEART SKIPS A BEAT — MacGregor 1033
Key: F **Tempo: 128** **Range: High HD**
Caller: Don Stewart **Low LF**
Music: Western 2/4 — Accordion, Guitar, Piano, Bass-Guitar, Drums
Synopsis: (Break) Circle — allemande — do sa do — men star right — allemande — weave — do sa do — promenade. (Figure) Heads right and left thru — sides do sa do — star thru — pass thru — swing — allemande — weave — do sa do — promenade.
Comment: Well played music, a good tune with excellent swing and dance patterns that move. The recording is quite high and callers with low voices will not be able to handle it.
 Rating: ☆☆

OH BABY MINE — Rockin' A 1319
Key: G **Tempo: 124** **Range: High HD**
Caller: Paul Childers **Low LG**
Music: Western 2/4 — Guitar, Trumpet, Piano, Drums, Bass
Synopsis: (Figure) Corner do sa do — swing partner — heads up and back — cross trail — star thru behind the sides — double pass thru — first go left, next right — right and left thru — do sa do — ocean wave — swing thru — up and back — pass thru — swing corner — allemande — weave — promenade — swing.
Comment: Dance patterns are well timed and move at a good pace. The tune is quite repetitive and is recorded consistently high.
 Rating: ☆

CUANTO LE GUSTA — Hi-Hat 309
Key: C **Tempo: 128** **Range: High HC**
Caller: Wayne West **Low LC**
Music: Latin 2/4 — Marimba, Guitar, Drums, Bass
Synopsis: (Break) Complete Grand Sashay figure — do sa do — promenade — swing. (Figure) Heads half sashay — up and back — pass thru, round one — line of four up and back — bend the line — right and left thru — circle — allemande — right and left grand — promenade — swing.
Comment: Well played music with great rhythm and in a voice range that most anyone can handle. Dance patterns are quite easy but are fun to call and fun to dance.
 Rating: (The record was produced by the reviewer)

HEY LI LEE LI LEE — Wagon Wheel 201*
Key: E **Tempo: 128** **Range: High HD**
Caller: Jerry Haag **Low LE**
Music: Western 2/4 — Two Guitars, Drums, Bass
Synopsis: Complete call printed in workshop
Comment: One of the gayest and most enjoyable square dances to come out this year. It is not easy to learn but worth the effort. The one high note is very brief and easy to reach.
 Rating: ☆☆☆

CROOKED LITTLE MAN — Jewel 125
Key: G **Tempo: 140** **Range: High HD**
Caller: Louis Calhoun **Low LC**
Music: Standard 4/4 (Latin) — Trumpet, Piano,

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BLUE STAR:

- 1740 — **Green Light**
Caller: Sal Fanara, Flip Inst.
- 1741 — **Lonely Me** (Bill and Pat Boone)
Love Ya Mixer (John and Wanda Winter (Rounds))
- 1742 — **Misty, Cameos and Lace**
(Bryce and Elner Reay) (Rounds)
- 1743 — **Playmate**
Caller: Sal Fanara, Flip Inst.
- 1744 — **Cindy, Key A; Ragtime Annie,**
Key D (Hoedowns)
- 1745 — **She's a Dancin Swingin Rose**
Caller: Larry Faught, Flip Inst.

KEENO:

- 2300 — **Build a Bungalow**
Caller: Harold Bausch, Flip Inst.

BOGAN:

- 1177 — **Your Heart Turned Left**
Caller: Billy Dittemore, Flip Inst.
- 1178 — **Roses of Picardy**
Caller: Darrel Slocum, Flip Inst.
- 1179 — **Freight Train**
Caller: Billy Dittemore, Flip Inst.

MUSTANG:

- 110 — **Five Foot Two**
Caller: Nathan Hale, Flip Inst.
- 111 — **Let the Sun Shine in**
Caller: Snooky Brasher, Flip Inst.

ROCKIN "A":

- 1318 — **Wilder** (Hoedown), Key C
Flip/Nobo (Hoedown), Key F
- 1319 — **Oh Baby Mine**
Caller: Paul Childers, Flip Inst.
- 1320 — **Buckle Down**
Caller: Norman Becnel, Flip Inst.

LORE:

- 1068 — **Ain't She Sweet**
Caller: Allen Tipton, Flip Inst.
- 1069 — **Won't You Say You're Mine**
Forevermore
Caller: Bob Augustin, Flip Inst.
- 1070 — **I Cried For You**
Caller: Bob Augustin, Flip Inst.
- 1071 — **Swingin' Man**
Caller: Johnny Creel, Flip Inst.
- 1072 — **Gonna Write Myself a Letter**
Caller: Allen Tipton

SWINGING SQUARE:

- 2319 — **That Old Gal of Mine**
Caller: Gene Pearson, Flip Inst.
- 2320 — **She's Dreaming that She's**
Swinging There With You
Caller: Bill Saunders, Flip Inst.
- 2321 — **The Gal Who Invented Kissin**
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Synopsis: (Break) Around corner — see saw — gents star right — allemande — weave — do sa do — promenade. (Figure) Head ladies chain heads do sa do — ocean wave — swing thru — balance — pass thru — U turn back — star thru — pass thru — swing — allemande — weave — do sa do — promenade.

Comment: A novelty number that some callers should be able to put over with good effect. Tempo is quite fast and the highest notes will make the caller reach a bit. Dance patterns are conventional and the lyrics are interesting. Rating: ☆☆

MEXICAN JOE — MacGregor 1035*

Key: B flat **Tempo:** 127 **Range:** High LF
Caller: Vera Baerg **Low LB**

Music: Western 2/4 — Accordion, Guitar, Piano, Bass-Guitar, Drums

Synopsis: Complete call printed in workshop

Comment: A fast moving dance in a very easy voice range. Dance is well metered and close timed. Rating: ☆☆☆

RAMBLIN' ROSE — Blue Star 1737

Key: G **Tempo:** 128 **Range:** High HD
Caller: Al Brownlee **Low LC**

Music: Western 2/4 — Violin, Piano, Banjo, Bass, Drums

Synopsis: Heads right and left thru — half square thru — do sa do — star thru — right and left thru — star thru — swing — allemande — pass

one — weave the ring — promenade — swing — four ladies chain $\frac{3}{4}$ — heads right, circle to a line — up and back — star thru — do sa do — square thru $\frac{3}{4}$ — allemande — do sa do — promenade.

Comment: A good tune and conventional patterns. Timing and lyrics are both quite acceptable. This tune has one high note that some callers may have to reach for. Rating: ☆☆

LOOK ON THE GOOD SIDE OF LIFE —

Mustang 109

Key: B flat **Tempo:** 129 **Range:** High HD
Caller: Tommy Stokes **Low LD**

Music: Western 2/4 — Piano, Drums, Trumpet, Violin, Bass

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — swing — promenade. (Figure) Heads star right — pick up corner, star promenade — heads U turn — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is jazzy and well played. The tune has good drive though it is recorded towards the high side so callers with low voices might not be able to handle it. Dance patterns are easy and interesting. Rating: ☆☆☆

SHIEK OF ARABY — Blue Star 1738

Key: G **Tempo:** 132 **Range:** High HB
Caller: Andy Andrus **Low LD**

Music: Western 2/4 — Guitar, Piano, Banjo, Drums, Bass

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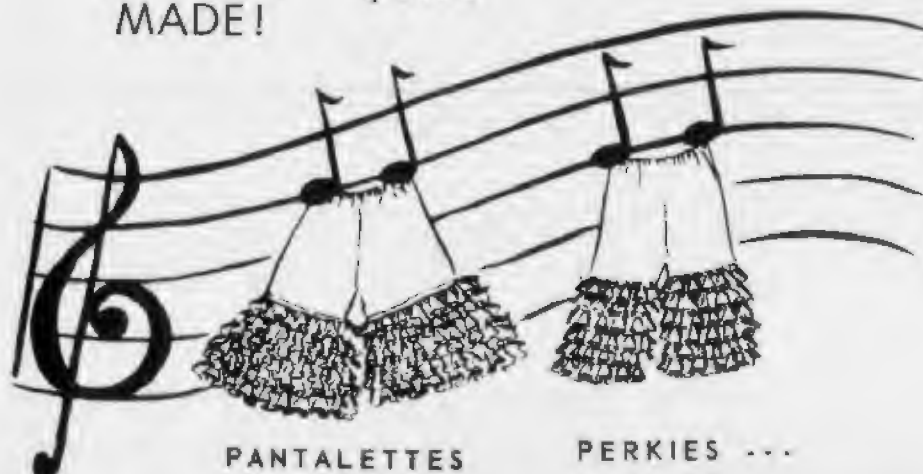
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Synopsis: (Break) Circle — reverse, single file — girls backtrack — partner right — allemande — grand right and left — do sa do — promenade. (Figure) Head ladies chain — roll away — up and back — star thru — square thru — frontier whirl — two ladies chain — cross trail — corner swing — promenade.

Comment: Tune has been done several times before and has nice drive for square dancing. The key selection is excellent and most callers should be able to handle. Conventional dance patterns with good timing. Rating: ☆☆

EVENING TRAIN — Sets In Order 145*

Key: D **Tempo:** 128 **Range:** High HC
Caller: Bob Page **Low LA**
Music: Standard 4/4 — Piano, Clarinet, Guitar, Drums, Bass

Synopsis: Complete call printed in workshop

Comment: A novelty number that goes along with the current popularity of "folk" music. Dance patterns are close timed and conventional. Good singers will enjoy this. Rating: S.I.O.

FAR, FAR, AWAY — MacGregor 1034

Key: A **Tempo:** 128 **Range:** High HA
Caller: Bill Ball **Low LA**
Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Celeste, Bass-Guitar

Synopsis: (Break) Complete Daisy Chain pattern — do sa do — promenade. (Figure) Heads promenade full around — sides right and left

thru — heads right, circle to a line — up and back — pass thru — bend the line — star thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is well played and the dance patterns are conventional and have good timing. The tune is rather dramatic and will take considerable practice to do a good job on it. Rating: ☆☆

LITTLE BOY BLUE — Lore 1067

Key: D **Tempo:** 125 **Range:** High HD
Caller: Bob Arnold **Low LA**
Music: Western 2/4 — Piano, Guitar, Accordion, Bass, Drums

Synopsis: (Break) Heads square thru — do sa do — ocean wave — right and left thru — dive thru — Calif. twirl — allemande — promenade. (Figure) Heads up and back — right and left thru — cross trail — swing corner — fold partner — star thru — allemande — promenade.

Comment: Music is typical for this label. The tune used has a very wide tone range and is not easy to sing. The dance patterns are conventional. Rating: ☆

ROSE MARIE — Wagon Wheel 106

Key: B flat **Tempo:** 128 **Range:** High HD
Caller: Don Franklin **Low LA**

Music: Western 2/4 — Two Guitars, Bass, Drums
Synopsis: (Break) Allemande — wagon wheel spin partner — men star left — box the gnat

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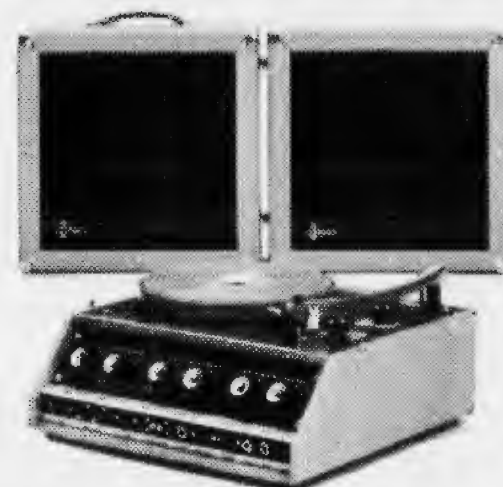
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— pull by — allemande — weave — do sa do — swing — promenade — swing. (Figure) Heads promenade, full around — sides right and left thru — star thru — pass thru — star thru — roll half sashay — circle — allemande — do sa do — corner swing — promenade.

Comment: Music has good swing and is well played. Tune has exceptionally wide tone range. Dance patterns are interesting.

Range: ☆+

RAMBLIN' ON — Blue Star 1734

Key: F **Tempo: 125** **Range: High HA**
Caller: Larry Faught **Low LG**

Music: Western 2/4 — Guitar, Piano, Drums, Accordion, Bass

Synopsis: (Break) Heads square thru — right and left thru — dive thru — star thru — two ladies chain — heads lead right — allemande — right and left grand — promenade. (Figure) Ladies chain — chain back — heads star thru — right and left thru — pass thru, swing corner — allemande — grand right and left — promenade — swing.

Comment: Conventional music and well timed and standard dance patterns. Tune is recorded exceptionally low and will require good singers with low voices to handle. Rating: ☆+

YOUR HEART TURNED LEFT — Bogan 1177

Key: C **Tempo: 127** **Range: High HC**
Caller: Billy Dittmore **Low LC**

Music: Western 2/4 — Clarinet, Banjo, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — box the gnat — ladies promenade — partner right — allemande — do sa do — promenade — swing. (Figure) Heads right, circle to a line—up and back — pass thru — wheel and deal — double pass thru — first right, next left — right and left thru — star thru — square thru 3/4 — corner swing — promenade.

Comment: Conventional music and dance patterns. The tune is difficult to distinguish the actual melody and unless a caller knows it he may have difficulty. Rating: ☆

AIN'T SHE SWEET — Lore 1068

Key: C **Tempo: 127** **Range: High HC**
Caller: Allen Tipton **Low LC**

Music: Western 2/4 — Accordion, Banjo, Piano, Drums, Bass

Synopsis: (Break) Ladies chain — circle — allemande — forward two — thar star — shoot star — do sa do — allemande — promenade. (Figure) Corner do sa do — pass one — box the gnat — girls star left — swing — gents star left — catch all eight — four ladies chain — roll promenade.

Comment: A good standard tune in a good key. The dance patterns are conventional and have acceptable timing. Rating: ☆☆

HOEDOWNS

MOJO — Jewel 126

Key: A **Tempo: 132**
Music: (Jewel Men) Banjo, Rhythm-Guitar, Piano, Drums, Bass, Trumpet

Comment: A modern rhythm pattern hoedown featuring a banjo lead and good "up beat" rhythm. The flip side is a hash call by Louis Calhoun. Rating: ☆☆+

HEEL AND TOE — Balance 115

Key: G **Tempo: 128**
Music: (Boom Chuck Boys) Piano, Guitar, Banjo, Tuba (bass)

Comment: A chord pattern hoedown with a tuba



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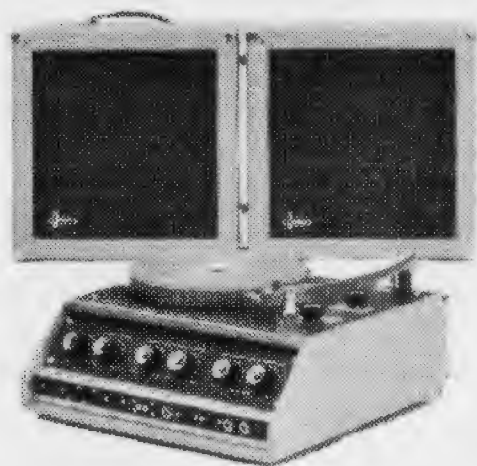
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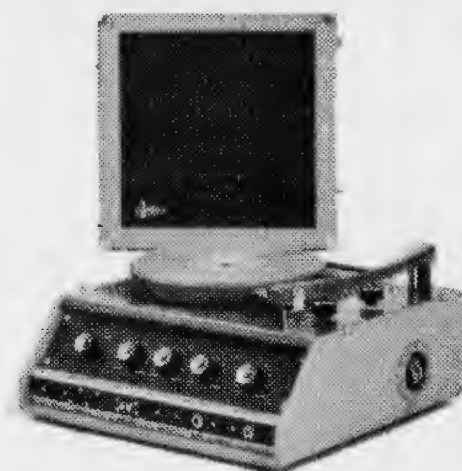




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used for bass. The flip side is a patter call by Ed Gilmore.

Rating: ☆☆

RICHMOND — Blue Star 1735

Key: G

Tempo: 132

Music: (Texans) Banjo, Guitar, Piano, Bass

CHINESE BREAKDOWN — Flip side to the above

Key: G

Tempo: 132

Music: (Texans) Banjo, Guitar, Piano, Bass

Comment: Traditional hoedowns featuring a banjo lead.

Rating: ☆+

OLD JOE CLARK — Blue Star 1739

Key: D

Tempo: 130

Music: (Texans) Banjo, Guitar, Piano, Bass

DEVIL'S DREAM — Flip side to the above

Key: D

Tempo: 130

Music: (Texans) Banjo, Guitar, Piano, Bass

Comment: Traditional style hoedowns with a Banjo lead.

Rating: ☆+

STRAIGHT FLUSH — Hi-Hat 603

Key: F

Tempo: 127

Music: (Gene Garf) Piano, Rhythm-Guitar, Bass-Guitar, Drums

JACK O' DIAMONDS — Flip side to the above

Key: G

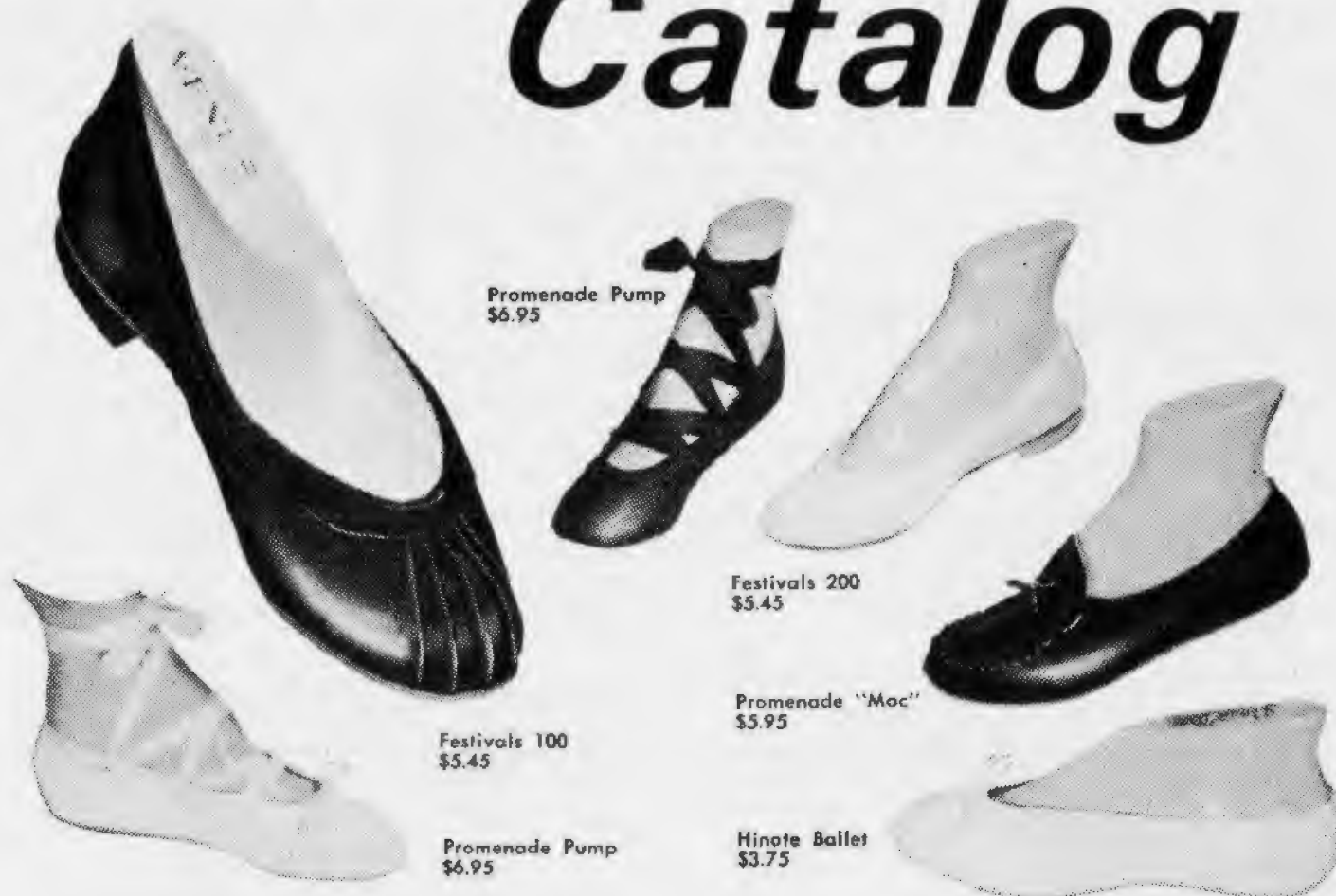
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Comment: Modern chord pattern hoedowns with strong "up beat" rhythm and a good bass beat.
Rating: (The record was produced by the reviewer)

SMITH'S REEL — Square L 604

Key: G

Tempo: 130

Music: (Square L Outlaws) Violin, Guitar, Piano, Rhythm-Guitar, Bass

RUBBER DOLLY — Flip side to the above

Key: A

Tempo: 132

Music: (Square L Outlaws) Violin, Guitar, Piano, Rhythm-Guitar, Bass

Comment: Two traditional hoedowns played in the traditional manner with just a touch of modern swing.
Rating: ☆☆

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ROUND DANCES

TWO HEARTS — Grenn 14064

Music: (Al Russ) — Clarinet, Saxophone, Piano, Drums, Bass, Celeste, Trumpet

Choreographers: Paul & Laura Merola

Comment: The well played music typical of this label. The routine is for the intermediate level dancer and is a slow waltz.

DANCING ON A MOONBEAM — Flip to above

Music: (Al Russ) — Guitar, Organ, Trumpet, Trombone, Bass, Clarinet, Drums

Choreographers: Pete and Ann Peterman

Comment: Good music. The dance is a slow tempo rhythm two-step that experienced dancers will enjoy.

4TH
ANNUAL

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SHUFFLIN' FEET — Hi-Hat 805

Music: (Jerry Vaughan) — Guitars, Trumpets, Trombone, Clarinet, Piano, Drums, Bass

Choreographers: Davey & Myrtle Jones

Comment: A fast moving but exceptionally easy fun two-step to a Jimmy Dean tune that has an interesting gimmick.

WHISTLE STOP — Flip side to the above

Music: (Jerry Vaughan) — Guitars, Trumpets, Trombone, Clarinet, Piano, Drums, Bass

Choreographers: Bea & Blake Adams

Comment: A fast moving two-step to a jazzy piece of music. The routine will interest the experienced dancer.

TATTLE TALE WALTZ — Windsor 4697

Music: (Pete Lofthouse) — Guitar, Saxophones, Piano, Drums, Bass, Accordion, Clarinet, Trumpet

Choreographers: Jack & Na Stapleton

Comment: A 32 meas waltz routine (slow) with half of them repeats. Experienced waltzers will find no problems in learning the dance.

DO SA DO MIXER — Flip side to the above

Music: (The Sundowners) — Piano, Clarinet, Guitar, Drums, Bass, Flute, Violin

Choreographer: Leonne Cottle

Comment: An extremely easy rhythm mixer. Only 16 measures long and suitable for even the novice dancer.

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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

OCCASIONALLY, in the creative field of square dance construction, an invention comes along that doesn't change a line of four into a one couple behind the other formation, doesn't work from a double pass thru or an eight chain position, and carries with it a feeling of *something a little different*. Such is the case with the following contribution which moves a dancing couple from one spot in the square three-quarters around to a new position. Undoubtedly, the same thing could hold for an all four couple movement but you might try it in several different ways and see whether the name, "Star Wheel," descriptively fits what the dancers are expected to do.

STAR WHEEL

by Bill Roundtree, Wilton Manors, Florida

Two facing couples make a left hand star and turn it one hundred and eighty degrees, or half way around. At this point, the leading person in each of the two couples moves out from the star and that person's partner moves up and into promenade position and the couple continues on from that point to promenade one-quarter more. They then wheel in one-quarter to face the center of the set or across to face their opposite. In effect, they will have traveled three-quarters around the square, counterclockwise, ending in a spot one position to the left of their original starting spot.

Starting from two facing couples (1) the four dancers move into a left hand star and begin turning it (2). After having gone half way around in a star, the ladies (in this case) move out of the star (3) and the men who were behind them move forward into promenade position (4). From that point, they promenade one-quarter more—moving outside any side couple who might be hanging around (5) then wheel to face each other across the set (6). It won't be difficult to dream up some usage for this particular movement but to start you off please turn to page 35 in the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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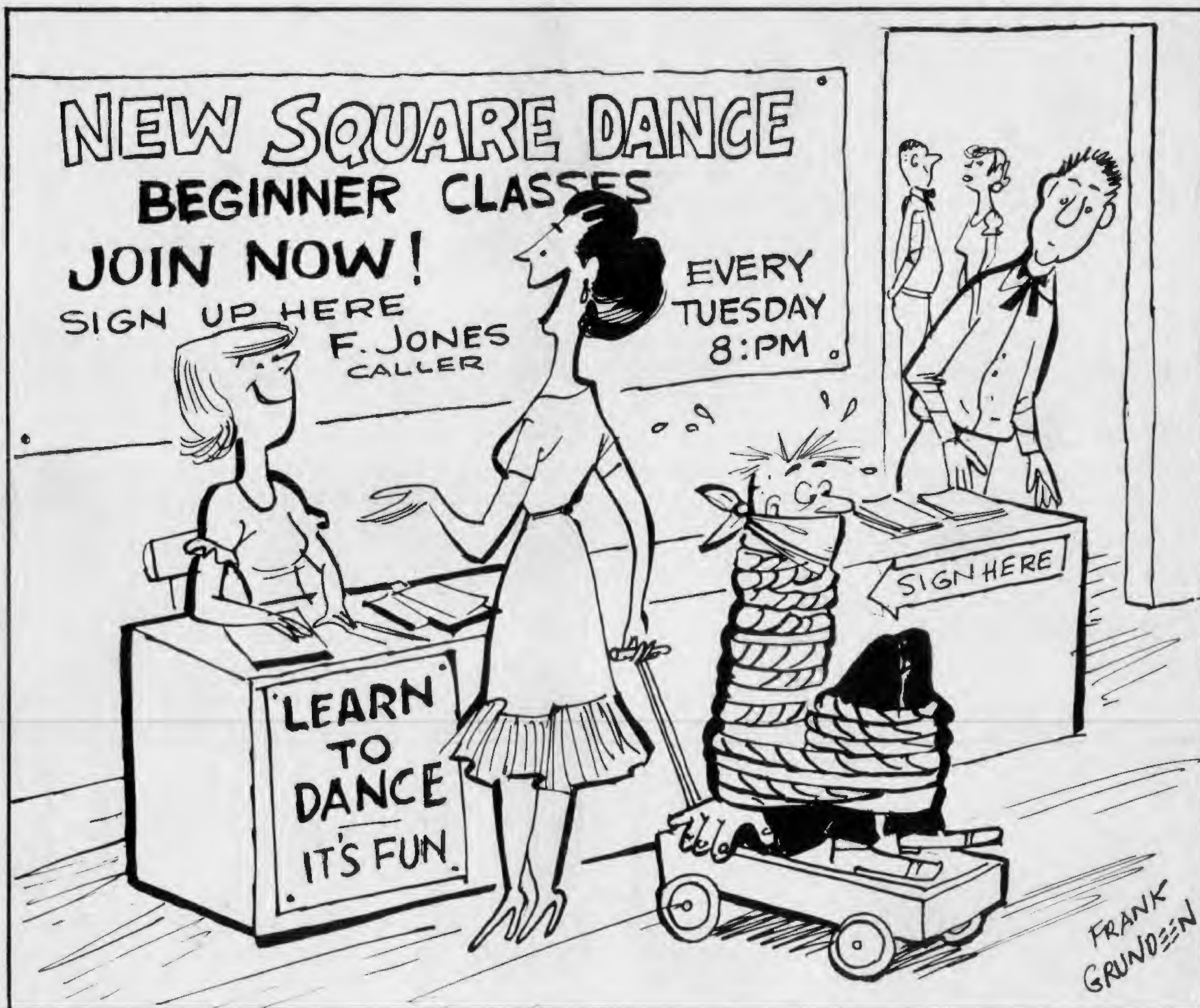
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